

JEFFERSON

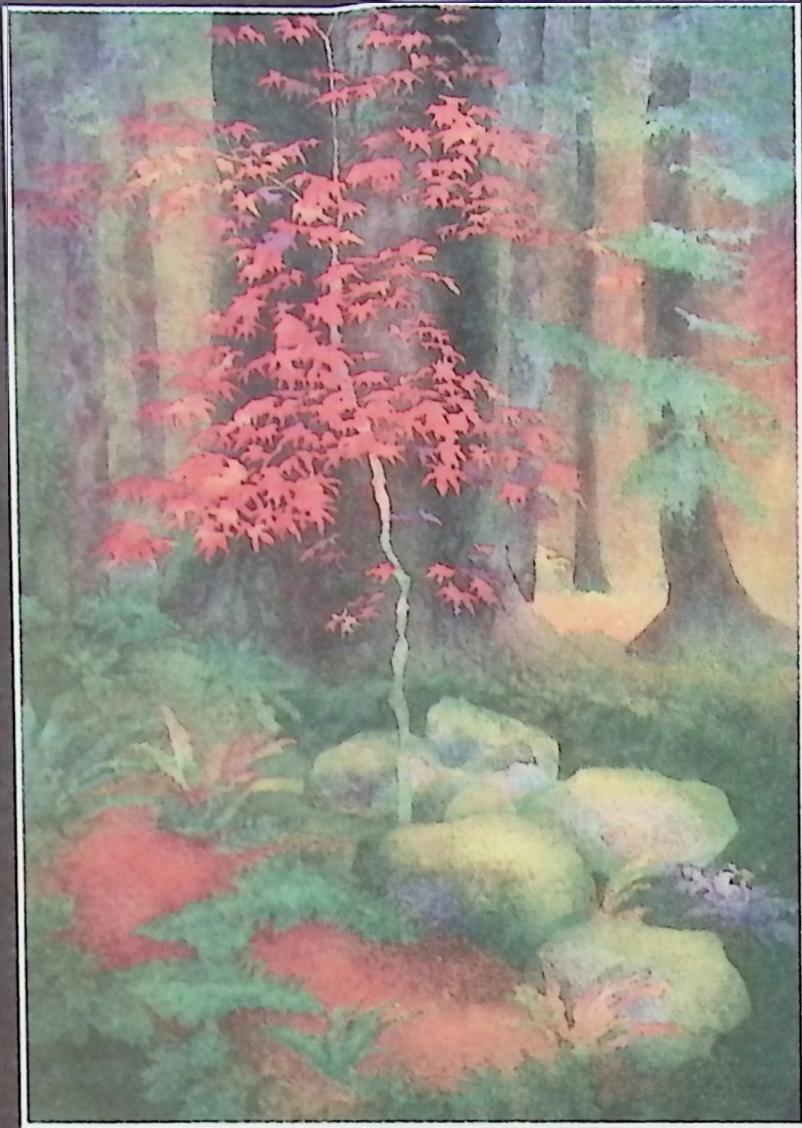
Monthly



Ten-Gallon Bards & Balladeers

The Members' Magazine of Jefferson Public Radio

September 1996



"Forest Clearing," from a show of original watercolors, prints and cards by Olympia, Washington artist William Winden, at Blue Heron Gallery & Gifts, 115 E. Main, Ashland.

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Grammy nominee Rose Maddox performs at the Myrtle Creek Bluegrass Festival. See Artscene for details.

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ON THE COVER

Among those performing at the Second Annual Rogue River Roundup with be (top to bottom): Riders In The Sky, Waddie Mitchell, and Don Edwards. See page 8.

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JEFFERSON Monthly

SEPTEMBER 1996

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Yreka, At Last!

Quietly nestled in the Northern California mountains, Yreka might seem an odd town for a major performing arts series to thrive in. But, as Karl Barron writes, this will be another season of diverse and notable performances in the *Yreka, At Last!* series at the Yreka Community Theater.

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TUNED IN

Ronald Kramer

INITIAL-IZATION

Pundits have been having a field day over the implications of the recent merger of forces between Microsoft and NBC to form a new cable/computer service called MSNBC. In theory, the new venture marries the unfolding world of online Internet service with the unraveling world of cable television programming. Given the economic and marketing strength which Bill Gates' crew brings to this marriage, media prophets have predicted great things to result from this partnership.

I write when MSNBC is only a few weeks old but, so far at least, it hasn't set either the cable or computer worlds on fire. In fact, it looks and feels a lot like CNN. Just another competitor in the all-news cable wars.

Interestingly, if you watch Ted Turner's CNN to any degree, that outfit is plugging the impending launch of its own alliance with *Sports Illustrated* to launch CNNSI—which we can only assume will segment the all-sports niche in competition with ESPN—which has itself become so well-established that no one ever recalls what the ESPN initials really stand for. It's just ESPN.

Doubtless there are well-paid executive brains even now scheming and teeming with ideas for new, initial-fed mergers of media and information-related companies. One shudders to think about the possibilities. Conservatives would doubtless have nightmares over something like ABCNYT (if the television network and the *New York Times* came together). Rush Limbaugh is giving up his current television presence but some new venture, like a merger with the Family Channel, might yield RUSHFAM, which would give liberals something over which to cluck uproariously. Of course, Bill

Gates could just decide to cover all of his bases and decide to launch MSFOX, MSABC and MSCBS. It's probably just pocket change to him.

Of course these trends simply mirror the merger and conglomerate mania which has characterized our economy for the past twenty years. Smaller banks can't seem to survive without being acquired by larger ones. The regional telephone companies, themselves the product of federal attempts to diversify ownership and control, are now once again re-aggregating themselves. The major players in the airline industry continue to shrink in number as mergers continue.

It would hardly be surprising that these trends also turn up in the information and entertainment industries except for the federal government's announced intention, over the past fifty years, to promote diversified ownership, control, and presumably content of the media industries by encouraging broader distribution of licenses and properties.

Somehow it seems to me that innovation is being lost in the midst of this alphabet soup of media mergers like the MSNBC alliance. The idea that the NBC news-gathering forces and reputation might be joined with Microsoft's computer connections, brand name and money—and that such a combination might produce something new under the sun—is appealing. If, that is, it produced something new under the sun.

But it doesn't appear to.

Instead we seem to live in an age when people believe you can sell anything if you promote it enough. That's really the cachet (I don't think it really has cachet but it aspires to, so let's give them the benefit of

the doubt) behind MSNBC.

The principle that you can sell anything if you promote it enough may be fine for fueling commerce surrounding the manufacture of toothpaste and washing machines. But treating our information resources like the selling of commodities is NOT a healthy predictor for a democracy. The broadcast and computer channels, after all, provide the information from which Americans hopefully will make intelligent electoral choices. Even control over the entertainment industries, which are enormously influential in defining the character of our culture, helps determine our society's fate.

It would be a marvelously exciting and challenging development for these corporate alliances to devise truly new, innovative services instead of endlessly repackaging the same content under different emblems.

Someone eventually will. But it won't be the NBCs, or the Microsofts, of the world. At least not as long as they believe that all they need to offer the American people is a readily identifiable brand name and the economic power to promote it.

IM

Ronald Kramer is JPR's Director of Broadcasting.

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SPEAKING OF WORDS

Wen Smith

Coup de Gross

Thursday I had lunch with my friend Joe, who used the occasion to announce an end to his long battle with *avoirdupois*. For decades he has tried diet plans, exercise, and self-hypnosis, but still tips the scales near where he started—at about a sixth of a ton. Now he has given up.

Joe ordered a cheeseburger with fries.

"I've stopped fighting it," he said. "I've decided I stay heavy because I like myself this way. Fat is fun."

"What led to your moment of decision?" I said.

"Two days ago my doctor handed me a written list of things I'd have to give up," Joe said.

"He prescribed another diet?" I said.

"He prescribe starvation," Joe said. "No beer, no ice-cream, no cheese Danish."

"Anyone who drinks beer and eats ice-cream is sure to put on weight," I said.

"But I *like* beer with ice-cream," he said. "Nothing like a pint of rocky-road floating in Bud."

"With a side of Danish," I said. "And I suppose you don't mean Bud light."

"Do I look like a man who goes for light?" he said.

"You're like Oscar," I said.

"Oscar who?" Joe said.

"Wilde," I said. "Oscar Wilde. He said he could resist anything—except temptation."

"You know me," Joe said. "I can resist any diet I ever tried."

"So," I said, "you decided the doctor's advice was beyond your self-control?"

"Oh, I tried," he said. "Stuck to it from Tuesday noon until last night at dinner time. That's more than a whole day."

"That's discipline," I said.

"Yeah," Joe said. "I'm not weak, just hungry."

"So what did the doctor suggest?" I said.

"He said the only dessert I could have was fat-free yogurt. That was the *coup de gras*."

Joe pronounced it *koo-duh-GRAH*, not the same thing as a *koo-duh-GRAHSS*.

"You must mean *coup de grâce*," I said.

"Same difference, I guess," Joe said.

"*Grâce* means grace, or mercy. You know—a *coup de grâce* is a final, merciful blow that ends suffering."

"You got that right," Joe said. "The idea of eating fat-free yogurt killed my whole urge to be thin."

"Maybe it was a *coup de gras*, after all," I said. "Gras means fat. You know, as in *Mardi Gras*."

"Hey, 'fat Tuesday'!"

"That's it," I said. "For you the thought of eating fat-free yogurt was the final blow, the *coup de gras*, the stroke of fat."

"So now I'm fat and free," he said, "and life is good." He shoveled in a handful of fries.

"Yeah," I said. "Life is too good to last forever anyway."

Joe stopped chewing and looked me in the eye.

"You gotta point there," he said. "Maybe I should go on a new diet for Lent."

"Does that mean no dessert?" I said.

"Well," Joe said, "I guess it wouldn't kill me to try the fat-free yogurt."

Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Growing Pains

Oregon is growing again. After stalling in the 1980s, Oregon's average population growth has returned to about 3 percent a year. That is the same rate of growth Oregon experienced in the 1960s and 70s, when public anxiety about the cost and consequences of growth persuaded the Legislature to write most of the land use laws that still govern the state. Oregonians are learning growth does not pay, it costs. The biggest undebated issue in state politics is who will pay the bills.

Legislators revel in campaign promises of "no new taxes." Plastic populists who pocket big money to buy their way onto the ballot preach "cut and cap" property taxes. Population growth continues. Costs rise with it. The problem is paying now or paying later.

Oregon communities had substantial autonomy in their financial affairs in the 1960s and 70s. Local governments could ask local voters for the money to pay the costs of growth. Different communities responded differently, but the job got done. No more.

Ballot Measure Five, the 1990 property tax limitation initiative, stripped Oregon communities of much of their financial autonomy. Local schools are at the mercy of the Legislature. The Legislature's response has been feeble. Activists in some school districts are talking about passing local taxes to make up lost revenue. A Portland business woman struck terror into the hearts of the manly Portland business lobby by suggesting an initiative increasing Portland's business income tax to raise money to avoid layoffs in Portland's public schools. Advocates of this alternative will apparently be bought off by vague promises to "appeal to the Legislature" when it meets in January.

Sen. Brady Adams, R-Grants Pass, who has been enriching the Grants Pass and Josephine County school districts at the expense of school districts from Portland to Ashland, says "The whole question of education funding, including the problems of flat-funded districts, will be addressed in the next session." Adams and the legislative

leadership ignored this problem for the last six years. No one is optimistic these boys are brave enough to bite this bullet.

Many local governments are faced with Measure Five's limits in the face of continuing growth. Western Oregon counties are losing federal timber revenues. Commissioners are unable to overcome voter resistance to replacement revenue from property taxes. Some commissioners are quietly talking about local income or sales taxes to finance existing county programs.

Fantasies about "doing better with less" stalled much needed capital construction. Many Oregon communities are running out of sewer and water treatment capacity built in the 1960s and 70s. Most of those aging facilities were built under a Clean Water Act provision that matched 75 federal dollars for every 25 dollars put up by local communities. That program has no more money. Local Oregon communities will pay 100 percent of any new sewer and water treatment capacity they build.

In Portland, Salem, Eugene-Springfield and the Rogue Valley more than 80 percent of the capital cost of new buses and light rail cars were paid by the federal government because Sen. Mark Hatfield sat on the Senate Appropriations Committee and saw to it Oregon got the goodies. Oregon will rely more on mass transit as the state runs out of room and public patience for ever-widening highways to cope with its growing population. But Hatfield is retiring. Oregon no longer has clout on Capitol Hill. State and local taxpayers will pay 100 percent of future mass transit costs in a state where the transportation system is rigged to finance cars and trucks.

A Legislature that boasts it passes "no new taxes" is determined to undermine Oregon's land use laws that contain expensive sprawl at the same time they grin like Mad Magazine mascot Alfred E. Newman and utter his immortal phrase, "What? Me Worry?"

Fortunately, there are some mature adults in Salem who do worry. Gov. John

Kitzhaber usually prefers private persuasion to public confrontation. When Kitzhaber attacks something in public it is a news event. During a recent interview with reporters on his future budget plans the governor attacked efforts to further limit property taxes.

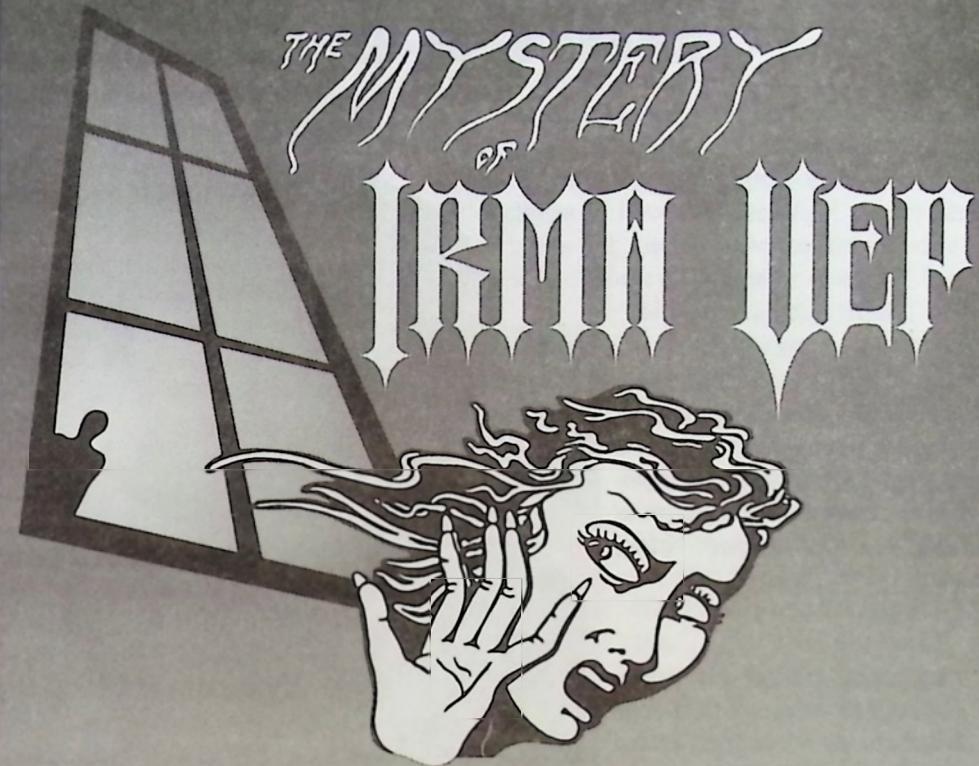
"I'm tired of watching the state cowed by folks who have nothing positive to offer," said the usually calm Kitzhaber. "For six years we've been living in trepidation and tiptoeing around a direct confrontation with this philosophy."

This philosophy is an imported Orange County/Southern California brand of budget-baiting that assumes the government is "them" instead of the traditional Oregon view the government is "us." It is the selfish libertarianism of the aging adolescents in the "me generation" that pretends it has no responsibility for public life and only private life has any virtue.

The loudest voices in this generation still insist Measure Five has "done no harm." Don McIntire, an original sponsor of the limitation who now makes a living as a lobbyist, is blind to the closing of dozens of state parks, ever larger classes in public schools, 7,000 fewer Oregon students in state colleges and universities, fewer courses, growing student debt, deteriorating libraries, delayed maintenance at every level of government and the lack of highway, sewer and water capacity that accumulates as the state continues growing.

Pretending these problems do not exist imposes a mortgage on a future generation that will be forced to deal with them to avoid a decline in its standard of living. That is exactly what dogmatic conservatives in the California Assembly did in the wake of Proposition 13. Today Californians realize you do not do better with less, you do less with less. Less is not acceptable. Rather than endure a declining standard of living, many disaffected Californians are voting with their feet. They are moving here. Those who ignore the lessons of history are doomed to see it repeated — live on the nightly news. **IM**

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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

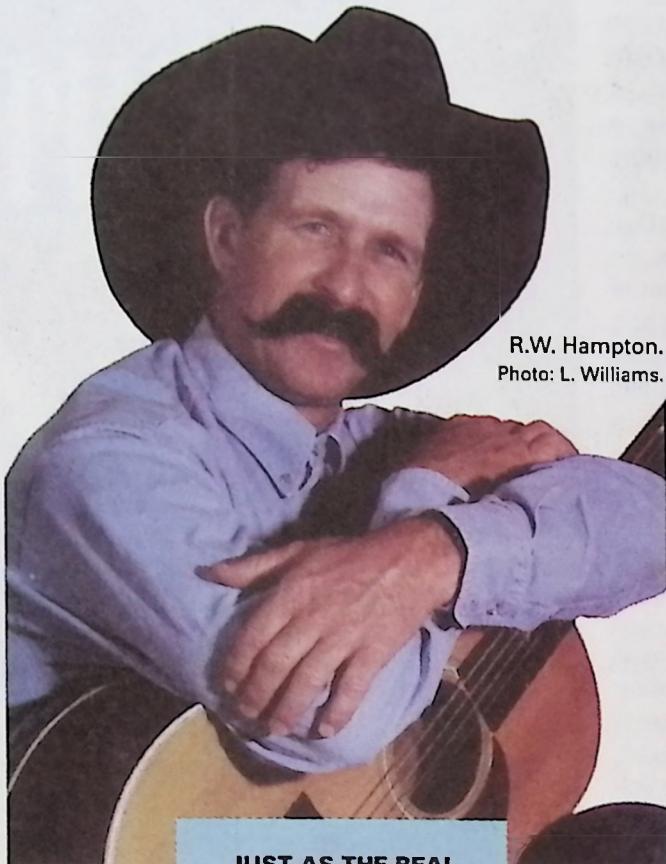
Ten-Gallon Bards & Balladeers

As cowboys become perhaps the most popular poets in America, the local performance of cowboy poetry and music becomes an annual tradition via the Rogue Valley Roundup.

It's getting harder for urban Americans to recall that cowboy hats were designed with a functional purpose. From the city street, ten-gallon headgear appears mostly a marketing device for country music. It's placed on the heads of studio stars who have never been roughened by the range; it's only a uniform, like that of any sports team or police squad.

The Nashville and Hollywood image machines didn't exist, though, when the cowboy hat rode into icon status on the heads of those horsemen taming the country's open lands. Though historical cowboy realities were often not pretty, the life and its romanticized image have become permanent legend—a vital element of the country's outlook, even where rough riding now only means the subway. And though changes from barbed wire to population explosion have radically changed cowboy work, the life will still exist as long as beef eating continues. A cowboy hat will protect its wearers from blistering, dusty sun as well as Nashville studio lights.

Like many ways of living which become threatened by change, the threat only makes those ways more precious to those who believe in them. And



R.W. Hampton.
Photo: L. Williams.

**JUST AS THE REAL
POET MAY BE ANYONE,
THE REAL COWBOY
MAY HAVE A
SENSITIVITY BRED BY
CONSTANT CONTACT
WITH THE LAND,
AND THE POETIC NEED
INSPIRED BY THE
LONELINESS OF
A HARD LIFE.**

ARTICLE BY
Eric Alan

like any ways which inspire romanticism, creative works abound which strive to capture the spirit. The songs, art and poetry based on cowboy life thus end up captured on media inconceivable to the 19th century horseman: CD and cassette, CD-ROM, film, television, the Internet. But the original cowboys were intimately familiar with sung or spoken words, and a well-traveled guitar or harmonica. It's from this tradition that modern cowboy poetry and songs arise. And many of its finest purveyors will be together at the second annual Rogue River Roundup, to be held in Medford and Ashland on September 19-22. (See sidebar for exact performances, locations and times.)

The stereotypical view places the poet and the cowboy at opposite and even antagonistic ends of the spectrum: the poet, sensitive but pale and likely to lurk in underground coffeehouses; the cowboy, macho and tough and leathered from a life of relentless sun. But just as the real poet may be anyone, the real cowboy may have a sensitivity bred by constant contact with the land, and the poetic need inspired by the loneliness of a hard life. Cowboy poetry has quietly thrived since the time the first cattlemen either settled or invaded (depending on your perspective). It began as a purely oral tradition in the 1800s; it was not collected on printed page until pioneer folklorists John Lomax and Howard Thorp began the task in 1908. The art form has continued to grow throughout the cen-

tury, particularly since 1985, when an annual cowboy poetry gathering in Elko, Nevada, began to attract huge crowds. The Elko festival crowds and similarly large ones at other cowboy poetry gatherings nationwide give cowboy poetry a legitimate claim to being the most popular form of poetry in the land.

The subjects and form of cowboy poetry tend to reflect its origins. It's generally plain-spoken, straight rhymed verse involving the ways of daily cowboy life:

*"I pulls out of my bedroll
An' dresses to fight the cold
Stub steps out to use the outhouse
An' I thinks to m'self 'how bold' "*



ABOVE: Sons of the San Joaquin (photo: D. Graham).

FAR RIGHT: Lorrane Rawls (photo: L. Williams).

RIGHT: Sourdough Slim

Verse such as the one above have brought fame to Rogue River Roundup headliner Waddie Mitchell, who has gone from years of Nevada ranch work to being a full-time poet and the closest thing to a star that cowboy poetry has yet produced. His tone is modern and his spirit playfully young, but he's still deep within the traditions that reach back to the pioneer plains. His plainspoken language belies an acute ability to observe the details of life—an ability more scholarly poets may appreciate.

The historical romanticism that enters into much cowboy poetry is both acknowledged and lightly scoffed at by other poets such as Ray Fitzgerald:

*"When we get to reminiscin'
About those good old days
Our memory gets selective
And, for most of us, it pays"*

But poetic subjects do change to reflect the times, and modern cowboy poetry may deal with new realities and the conflict and frustration that accompany them. As the Rogue River

Roundup takes place, Oregonians will be awaiting a ballot asking them to vote on the Clean Stream Initiative, which would limit cattle access to polluted streams—while Rogue River Roundup balladeers Riders In The Sky sing tongue-in-cheek tunes from their new album, *Always Drink Upstream From the Herd*. And it remains to be seen whether Waddie Mitchell will recite something as controversial as this:

*"There's so many sons'a-bitches
That spew environmental wrath
That ranchers feel like they're a hydrant
Placed beside a 'doggie' path"*

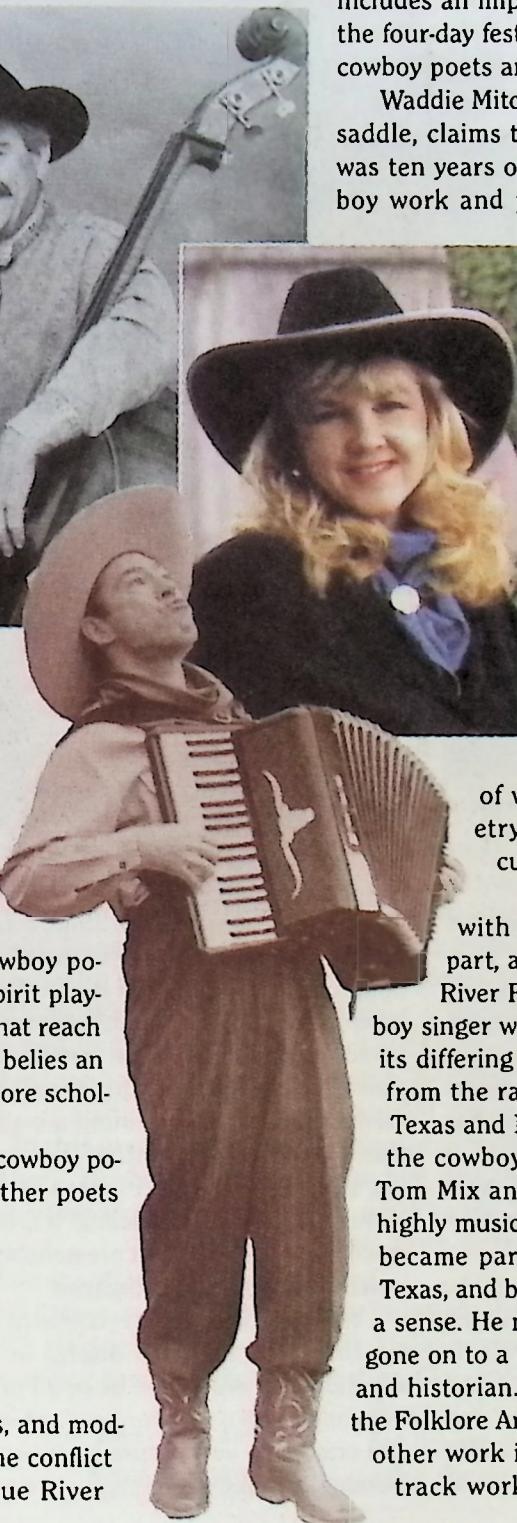
In any case, the talent gathering for the Rogue River Roundup includes an impressive lineup of national names; and the four-day festival will feature, besides a long line of cowboy poets and balladeers, cowboy art and gear.

Waddie Mitchell, who spent twenty-six years in the saddle, claims to have been reciting poetry since he was ten years old, and to have exclusively done cowboy work and poetry his entire working life. "I've

never had a paper route, never was a brain surgeon, never pumped gas or groceries," he's quoted as saying. He was involved in the first cowboy poetry gathering in Elko, and has since made the transition to those odd places where the hat becomes a uniform: he's appeared on *The Tonight Show* and *Larry King Live*, been featured in *People*, *Life* and *National Geographic* magazines, and *USA Today*. He's won the Nevada Governor's Arts Award for Literature, and was an original inductee into the Cowboy Poets and Singers Hall of Fame—the mere existence

of which is a sure sign that cowboy poetry is permanently entrenched into the culture.

Frequently Waddie Mitchell tours with Don Edwards as a musical counterpart, and that will be the case at the Rogue River Roundup. Don Edwards is a pure cowboy singer whose legacy is as rich as Mitchell's, in its differing way. Edwards did not rise as directly from the ranch, though he did work ranches in Texas and New Mexico as a teenager. He adored the cowboys of fictional media legend, such as Tom Mix and Ken Maynard, and grew up in the highly musical family of a Vaudeville magician. He became part owner of a saloon in Fort Worth, Texas, and began to play there—cowboy training in a sense. He made his first record in 1964, and has gone on to a diverse career as singer, musicologist, and historian. Two albums of his are enshrined in the Folklore Archives of the Library of Congress. His other work includes many other albums, soundtrack work, an upcoming book called *Classic*

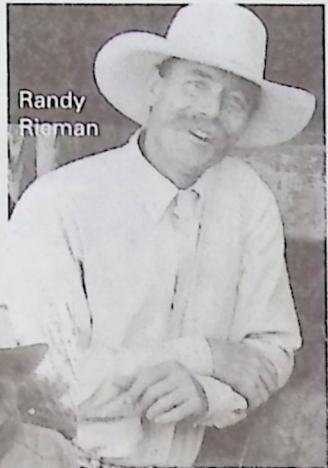


Cowboy Tales, and participation in country/folk singer Nanci Griffith's Grammy award-winning album and video, *Other Voices, Other Rooms*.

Mitchell and Edwards only begin to represent the broad range of poetic and musical talent which the Rogue Valley Roundup will present. Other poets of national standing include Randy Rieman and Paul Zarzyski, who are both contemporary poets from Montana with particular strength in the art of reciting. Zarzyski has a staggering academic and literary resume, to go along with a background as a professional rodeo rider of bareback broncs. Also, California cowboy poets Jim Ross and Jesse Smith will return, bringing humor and insight into the working cowboy's perspective. Gwen Petersen—a rarity as a prominent female cowboy poet and author—will be featured; so will Charlie Hendren, hailing from Sheridan, Wyoming. Not to be outdone, local cowboy poets will also perform, including Ashland Chief of Police and Rogue River

Emigrant Lake—has made eighteen albums, kept on the road long enough to be called “the Grateful Dead of Western Music,” and learned never to squat with their spurs on. They have become familiar to National Public Radio listeners, since their *Riders Radio Theater* program began running in 1988. They also have done numerous television specials on *The Nashville Network*. They, too, are now far from the range that they sing about. Home, home on the stage, where the bands and the comics do play.

The Sons of the San Joaquin will also stand under their cowboy hats and sing in exquisitely tight harmony, as only three brothers can do. Joe, Jack and Lon Hannah—who have found enthusiastic audiences for their high energy music in such unlikely places as Switzerland and the Arabian peninsula—will demonstrate the unique sound which has taken them from the Grand Ol' Opry to a successful recording career, both on record and for Western movie sound tracks. They'll also prove in the



process that it's never too late to begin a musical career: two of the brothers took early retirement from teaching to pursue the band in 1992.

Rounding out (or rounding up) the musical line-up are R.W. Hampton, who returns from New Mexico with his vocally impressive original compositions; California singer Kay Hansen; the Rogue Valley's own yodeler and singer extraordinaire Lorraine Rawls; “old-time” cowboy entertainer Sourdough Slim; and guitarist Rich O'Brien. Friday night, most of the musicians will be featured in a collective performance called *Cowboy Cavalcade*. Saturday will find performances arranged around a potluck, by theme, with hourly shifting themes including such vital modern issues as Cowboy Humor, Horses, and Yodeling. If anyone can teach a horse to yodel, it presumably will be welcome in all three categories.

While all the live entertainment is going on, there will also be a display of cowboy art and gear, which will be open on Friday evening and all day Saturday. Custom artists and craftsmen will feature their wares. And Sunday, a Family Fun Day will be held at



Cowboy Jack and the Rogue Valley Wranglers are (left to right) Gary Brown, Janet Bailey, and Skip Bessonette. Photo: L. Williams.

Roundup founder Gary Brown, who will perform as part of a group known as Cowboy Jack and the Rogue Valley Wranglers (which also includes singer Janet Bailey, and Skip Bessonette). And an open mike will be held at high noon on Saturday, for all you buckaroos who are sure you can outdraw the literary competition. You don't even have to know that “buckaroo” derived from the Spanish-language word for cowboy, *buquero*.

Musically, one sure highlight will be *Riders In The Sky*. Their picking, singing and yodeling skills, applied to pointedly comic material, have brought them fame. The trio of Ranger Doug, Woody Paul and Too Slim—or Too Rodham Slim, as he called himself when the Riders played locally, at

ROGUE RIVER ROUNDUP

EVENT SCHEDULE

Thursday, September 19

Jefferson Public Radio Night

Riders In The Sky, R.W. Hampton, Jim Ross at North Medford High School, 7:30pm

Friday, September 20

Western Art, Craft and Gear show opens at North Medford High School, 6:30pm

Cowboy Cavalcade, featuring singers Don Edwards, R.W. Hampton, Kay Hansen, Lorraine Rawls and Sourdough Slim; guitarist Rich O'Brien; and poets Randy Rieman, Paul Zarzyski, Gwen Petersen, Jesse Smith, Jim Ross, Charley Hendren, and *Cowboy Jack* and the *Rogue Valley Wranglers* at North Medford High School, 7:30pm

Saturday, September 21

Western Art, Craft and Gear show continues at North Medford High School, 8am

Cowboy Potluck, all day music/poetry at North Medford High School, 9am-5pm

West of Yesterday (featuring Waddie Mitchell, Don Edwards, and the Sons of the San Joaquin) at North Medford High School, 7:30pm

Sunday, September 22

Family Fun Day (including wagon and pony cart rides, cowboy church service, poetry and music by all performers except *Riders In The Sky*, and open mike session) at Lily Glen Campground, noon to 4pm

Individual event tickets range (pardon the pun) from \$10 to \$18. All-event passes are \$65. To order tickets or get more information, call (541)482-8329; or write PO Box 3355, Ashland, OR 97520. For Family Day only, tickets are also available at Valley of the Rogue Bank branches, and at Major's Western Outfitters in Central Point.

Lily Glen Campground outside of Ashland along (ouch) Dead Indian Memorial Road. Music and poetry by nearly all performers will be featured. Wagon and pony cart rides will be available. And a non-denominational cowboy church service will be held.

The only stampedes will likely be human, as a uniquely American art form will revitalize and perpetuate itself once more. As California poet and rancher John Dofflemyer wrote:

*If smokin' don't take my breath
Or a fallen horse crush me to death
Or cholest'rol don't plug my heart
I'll keep on rhymin' 'til I depart.*

Yreka, At Last!

The twentieth anniversary of the Yreka Community Theater will be celebrated with performances by a diverse collection of nationally prominent artists.

It's anniversary time in the State of Jefferson. In Southern Oregon, the Applegate Trail is 150 years old and the Rogue Valley Symphony Orchestra celebrates thirty years of playing fine music. Just over the hill, the Yreka Community Theater (YCT) celebrates its twentieth anniversary with a spirit that Thomas Jefferson would have applauded, by inviting the Symphony's Chamber Orchestra to perform its Candlelight Concert.

YCT opens its Twentieth Anniversary Season on Sunday, September 22, with *The Barber of Seville*, as part of Western Opera Theater's 30th Anniversary National Tour. YCT's celebration season will also feature James Dapogny's acclaimed Chicago Jazz Band; Gene Delafose and French Rockin' Boogie, one of the country's leading Zydeco bands; and the eclectic Pacific Northwest sound of Narada recording artists Eric Tingstad and Nancy Rumbel. It's apt that Western Opera Theater and Rogue Valley Symphony perform in an anniversary season, because both appeared at YCT in its inaugural years.

The Yreka Community Theater was built in 1976. In that year, did the citizens of Yreka and Rogue Valley architects Afseth, Jacobs and Schmitz have any idea of what they were creating, other than a multi-purpose complex?

What they gave birth to has become a performance space nationally recognized by performers as a wonderfully intimate space with a great audience. But, says Bob Grieninger, YCT Manager: "Community needs and use have expanded the mission of our community theater. Dynamic changes in the last 20 years make it imperative that the facility be updated as more than a performance space." Future



Gene Delafose

PROFESSIONAL
PERFORMANCES BY
NATIONALLY KNOWN
ARTISTS ARE NOT THE
ONLY THING THAT
HAPPENS AT THE
YREKA COMMUNITY
THEATER.

ARTICLE BY
Karl Barron

plans include a stagecraft section, lighting and sound reinforcement technical areas, dressing and green room accommodations, costume library, rehearsal and storage space.

Historically, the 300 seat auditorium with its 40 foot wide stage has been able to accommodate almost any production—including performances such as this year's grand opera—despite its changing needs. It hasn't always happened easily,

though. When the Yreka City Council discovered their new theater didn't fill itself by osmosis, a manager was hired. They chose Bob Marshall, a professional musician living in Etna, California. According to Grieninger, Marshall bootstrapped the facility into its present big-time schedule. "One of the first things Bob did was to book in Western Opera." Productions by this San Francisco operatic training company allowed regional opera buffs to see and hear young singers on their way up. A classic example—in the 1986 *La Boheme*, the role of Mimi

was sung enchantingly by young Ann Panagulias, who now is in demand by opera companies around the world.

Western Opera arrives by truck, but not all artists come to Yreka that way. Grieninger cites the performer who phoned distractedly from the Sacramento Airport. "He had just picked up his rental car and wanted directions to the theater. His agency booked his flight into Sacramento in 'Northern California.' It was left for me to explain to him that the directions to the theater included a 250 mile drive north to the Yreka exit on I-5. Fortunately, this was a couple of days early so that he could enjoy the drive—and we, his performance."

On another occasion, the bus for the national tour of the Masters of the Folk Violin—which was carrying greats Michael Doucet, Natalie McMasters, Claude Williams and Brendan Mulvihill—broke down at the top of the Siskiyous. It was a nail-biter for timing, but they made it for a sold-out memorable show.

CONTINUED ON PAGE 25



Family Insurance Checkup

David Wise/Grants Pass/474-9473

Don Farmer/Brookings/469-7431

Laurie Bixby/Ashland/482-2461

Bill Dorris/Medford/779-3545

Stan Henderer/Central Point/664-3301

Judi Johnson/Ashland/482-3896

Nancy Leonard/Medford/779-6779

Bill Cobb/Ashland/482-1324

Dennis Hitch/Rogue River/582-3251

Rory Wold/Medford/773-1404

Ray Prather/North Bend/756-0596

Debbie Thompson/Klamath Falls/884-6265



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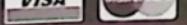
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NATURE NOTES

Frank Lang

Mosquito Fern

Have you ever noticed that small ponds, the edges of slow streams and backwaters in southern Oregon sometimes turn brick red? Its enough to make a pharaoh faint.

The cause is not an act of retribution, but a tiny, floating fern, Azolla, also known as the mosquito fern, that forms red anthocyanin pigments when under stress or too much sunlight. We think the red pigment protects the photosynthetic apparatus from solar overload.

Mosquito fern shares the same habitat as the equally small flowering plant, duckweed. The chartreuse duckweeds have small oval leaves attached to a tiny stem. Roots may or may not be present depending on the genus. The flowers of the duckweed are appropriately small, with tiny stamens and a tiny pistil, as individual flowers, on a single plant. No sepals or petals, just the reproductive parts.

The mosquito fern does other amazing things besides turn red. The lower surface of the upper leaf has pouch-like cavities which contain a blue-green alga. These two organisms have a symbiotic relationship where both partners benefit. The alga changes atmospheric nitrogen to a form that can be used by other plants, especially mosquito ferns. In return, Azolla supplies the alga with some nutrients and a protected cavity at the surface of the water in the sunlight.

Enough nitrogen is produced to share, however. The water fern can be used as a green manure in cultivating rice—a far less expensive nitrogen fertilizer, than the usual energy-intensive sources.

The mosquito fern, six species worldwide, has tiny overlapping leaves along a slightly elongated stem with small roots that hang below the water's surface. Its dangling roots and those of rooted duckweeds make the plant popular with those of us who raise live bearing tropical fish like guppies. The dangling roots make places for young fish to hide from hungry parents, uncles, aunts and cousins.

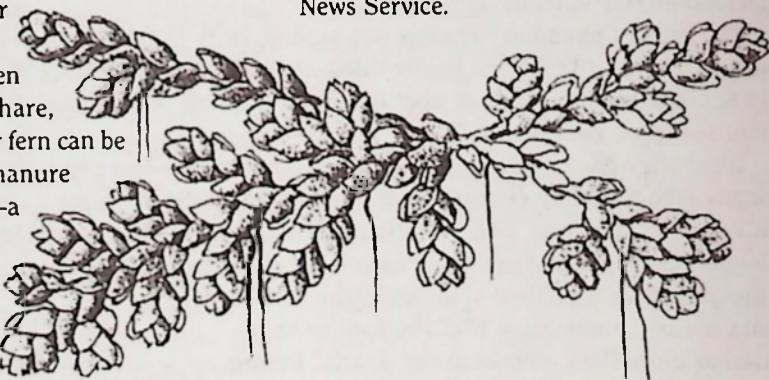
65

THE PLANTS CAN GROW
SO DENSELY
ON THE WATER'S
SURFACE THAT
MOSQUITOS CANNOT
PENETRATE THE
MASS OF FRONDS.

fronds to lay their eggs nor can their larvae reach the air to breathe.

To find water ferns in the Rogue Valley try Railroad Slough north of Tolo just before you reach Gold Ray Dam, or the farm pond just before you reach Crowson Road as you head south of Ashland on Old US 99.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



Andy Goldsworthy and The Natural Landscape

Celebrating the Tenth Anniversary of the Schneider Museum of Art

Perhaps it is fitting for diamonds to be the symbol of tenth anniversaries when we think of the Schneider Museum of Art: how the jewel-like reflections of its glass facade mirror the changing patterns of trees, sky and mountains of its immediate environment.

How appropriate, then, for the Museum to offer us, as part of its 10th anniversary celebration, the extraordinary environmental artwork of Andy Goldsworthy, the forty-year-old British sculptor whose landscapes create objects that, like nature, also change with time.

Andy Goldsworthy: Stone Work in America, which opens at the museum September 26 and continues through December 14, is an exhibition of the artist's exploration with stone—one of the key building materials of our physical world and one of the materials most integral to his work.

"Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work," states Goldsworthy. "...When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into processes of life within and around it. When I leave it, these processes continue."

Earth, stone, leaves, petals, water, snow, ice are all part of his "palette," organic materials he has been using since the late 1970s, freely accepting the changing conditions weather and time impose upon his materials.

Although he has made important stone works in locales such as Japan, Britain and Australia, the Goldsworthy exhibition at the Schneider Museum focuses on recent works made in the United



"MOVEMENT, CHANGE, LIGHT, GROWTH AND DECAY ARE THE LIFELOOD OF NATURE. THE ENERGIES THAT I TRY TO TAP THROUGH MY WORK," STATES GOLDSWORTHY.

ARTICLE BY
Joyce Epstein

States—San Francisco, Lake Tahoe, Santa Barbara, Central Park in New York, Illinois, Pennsylvania, as well as on major commissions at Runnymede Sculpture farm in California, and at Laumier Sculpture Park in St. Louis Missouri.

In *Stone*, the monograph on the artist published by Harry N. Abrams, which will accompany the exhibition and serve as exhibition catalogue, Goldsworthy reflects, "I return to some stones, as I do places, many times over. Each work teaches me a new aspect of the stone's character. A stone is one and many stones at the same time—it changes from day to day, season to season."

Working as a gardener in his teens taught Goldsworthy the discipline of practical and physical labor, doing tedious things "essential to the flow of the whole." Each work begins, he says, with a lot of messing about. But the important thing is to generate rhythm.

Museum visitors will be able to see his explorations of stone with leaves, with water, with sand, with petals, the variety of his collaborations with nature, as he wanders into a landscape, as he says, and feels his way into it.

In addition to a wealth of color photographs, each of which is a unique print photographed by the artist recording works before they disappear—or as they disappear, the exhibition will include a group of "torn" stones, Goldsworthy's experiment with heat to transform stone into liquid-cracked stones, clay works made in cooperation with Barry Georgeson, a well known British clay artist, and a series of small clay-wrapped stones.

Also included will be

CONTINUED ON PAGE 33



URL Directory

Chateaulin

<http://www.jeffnet.org/chateaulin>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

Project A Software Solutions

<http://www.projecta.com>

Software Boutique

<http://www.projecta.com/swb>

Southern Oregon Visitors' Association

<http://www.sova.org>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN



Sundays 10am on Rhythm & News



ONLINE

Roger Mellon & Joe Loutzenhiser



Microsoft vs. Netscape

As Internet browsers bulge with new features in an effort to win the hearts and minds of those who frequent cyberspace, an inevitable debate has arisen. Netscape Communications and Microsoft Corporation have squared off in a toe-to-toe battle over which browser and approach to harnessing the power of the Internet will ultimately win over the Net-surfers among us. This month, two local, impassioned software developers have taken up the debate.

power users the features they need to seriously consider Navigator an "open platform." For the average user they have integrated e-mail, newsgroups, and ftp capabilities into one easy-to-use package. For the developer they have created a piece of software based on open standards where they can offer customized solutions for their clientele's specific needs.

The philosophy of Netscape's "plug-in" architecture is cut from the same cloth as the Internet, an open environment that seeks to empower the users to determine what shape it ultimately takes. Netscape is a huge company with a financial worth that reaches into the stratosphere. But, unlike Microsoft they didn't get there by swooping in and staking claim to the Internet, nor did they declare that they will shape the future of the on-line

ROGER:

TO ME, MICROSOFT'S APPROACH TO THE INTERNET REPRESENTS THE CULTURE OF DOMINANCE AND GREED.

JOE:

WHEN I AWOKE I REALIZED THAT WITHOUT BILL GATES AND MICROSOFT, THE COMPUTING WORLD WOULD BE WITHOUT DIRECTION.

Roger Mellon: Pro-Netscape

I've always loved an underdog. And I've always detested power-mongering egomaniacs that seek to determine what course will shape the future of a given environment. I embrace the inefficient, cumbersome needs of the many—I believe they outweigh the benefits of sleek, new and exciting "innovations" that really are just imitations of the work done by real pioneers.

This thinking is at the core of my support for the Netscape Navigator Internet browser. When reduced to an argument about features, tools, and interface, I don't really think one can really state with authority that one browser is superior to the other. It really becomes a matter of taste. What is significant to me, however, is the course both companies have taken to get their Internet tools into the contest that may decide the future of how we use the on-line world.

What I like about Netscape is their fundamental approach to the Internet. Their approach has been to recognize the needs of the average Internet user and tailor their browser to fulfilling those needs, while at the same time giving the developers and

world. They came in with an elegant, easy-to-use piece of software that made the complex world of the Internet accessible to everyone, and they continue to improve that tool with the help of all that use it.

To me, Microsoft's approach to the Internet represents the culture of dominance and greed. Its desire to assimilate innovation and individual empowerment represents another notch in the belt of the power of corporate superiority. Bill Gates in all his intellectual benevolence even decided that the Internet itself was flawed and only he with his Microsoft Network (MSN) could fix it. Browsers were just a vehicle, after all; the highway was what would drive the industry. In case you missed it, Bill was wrong, very wrong, and he spent the next year furiously trying to catch up to Netscape, who by this time had put the Internet in more hands than ever before. MSN fell by the wayside

and now millions of puzzled Windows 95 users are trying to figure out what to do with that little MSN icon that Bill spent millions in the courts defending.

It's not hard to catch up to a start up company like Netscape—worth somewhere around a billion bucks—when you rake in 46 billion a quarter like Microsoft, and apply that wealth to copying and improving the work of others. Microsoft has reduced this process to a science, and to their credit they have done a great job. The Microsoft Internet Explorer is a great tool, with many interesting features not found in Netscape; however, none significant enough to warrant a switch from Netscape. Besides, whenever I use the Internet Explorer, I can't help but feel I am helping Microsoft in their quest to dominate the world of computing, an outcome I feel would greatly reduce the impact an individual can have on the tools that shape our industry.

Joe Loutzenhiser: Pro-Microsoft

I have always liked dominant champions: Nike, Sony, Honda, the Olympic Basketball Men's and Women's Dream Teams, Godzilla, the United States Military, The Hulk, Muhammed Ali. If I was born into the Star Wars universe, I would join the Empire without hesitation. And of course it follows that I like Microsoft and their browser, Internet Explorer.

Actually, I didn't always like Microsoft. But a few years back I had a dream that Bill Gates died. The dream turned to nightmare and when I awoke I realized that without Bill Gates and Microsoft the computing world would be without direction. Microsoft propels the microcomputer world, both in operating systems and application software, and now they're bringing the company's combined might to bear on the Internet.

At one time I used Netscape Navigator exclusively. Version 1.1 (used with Jeffnet, the online service of Jefferson Public Radio) is sleek, fast, and does its limited job well. Version 2.0 had more features, but it became slow and cumbersome, and had far too many bugs. Once when I attempted to use the un-installer it completely mangled my Windows 95. Only the restoration of a backup set things right. It was then that Internet Explorer 2.0 got my attention. It wasn't really better than Navigator 2.0, and I used them both for awhile. Then came the Explorer and Navigator 3.0 betas. I down-

loaded them both, and after a few weeks of use, I deleted Navigator (note that I didn't use the un-installer).

In eighteen months the Microsoft juggernaut has produced one of the most beautiful and useful pieces of software I have ever used.

The Internet Explorer (IE) interface is a joy to use, easily customizable, and relatively fast. It is much faster to load than Navigator. Settings are conveniently located in the Windows 95 control panel as well as within the browser. IE is elegantly integrated with Windows 95, and even adds a few new features to the operating system.

Unlike Navigator, IE does not have an e-mail or newsgroup reader (which may account for Navigator's slow loading). Instead there is Microsoft Mail and News that can be downloaded and integrated with IE. Microsoft Mail is also an excellent program. It is fast, simple, good looking, and if you have Office 95, it will use its spell checker and whatever custom dictionaries you have created (an important point for someone with a last name like mine). I particularly liked its address book, and that it can import address data from Microsoft Exchange. Microsoft News is good, but it's difficult to get excited about newsgroup readers.

And lastly, if something has gone wrong, the Microsoft Knowledge base has provided me with the information I need. Only Microsoft has such a comprehensive database of solutions, and is so open about their product's rough edges. **JM**

Roger Mellon is the Webmaster for Splat! Interactive Design, a division of Ashland's Project A Software Solutions. He can be emailed at roger@projecta.com and has produced his own "Online Fun-House" for Splat! at <http://www.projecta.com/splat>.

Joseph Loutzenhiser is a programmer for Project A Software Solutions in Ashland and lead tech support person for JEFFNET's Internet software for the PC.



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ON THE SCENE

Wendy Schmelzer

Finding Every-Day Heroics on My Beat

As a reporter covering aging and issues of the elderly [for National Public Radio], I'm amazed by the willingness of the men and women I interview to allow me into their homes and their lives for what's often intimate and frank discussion. I'm regularly humbled by their erudition, practical wisdom, and every-day heroics.

The kind of personal effort these stories can take surprises me; many of the professional and social conventions that guide reporters simply don't apply here.

Most of the older adults I interview no longer work, so I conduct nearly all of my interviews in their homes. It's not unusual to interview people in their bedrooms—yes, even on their beds. A large closet once worked when a hard-of-hearing spouse wouldn't turn down "Wall Street Week." Sometimes we sit very close together—eyes may be weak, and hearing limited.

I've come to recognize the long pause or sigh that I hear after asking for an interview. As my prospective subject scans his or her apartment for tidiness, I find myself volunteering all sorts of information about my own dirty laundry.

I use a pencil when scheduling interviews. Because so many older adults don't work, their days are quite fluid. They change plans when something better comes up. I lose out to grandchildren's piano recitals, emergency condo meetings, the van pool to the public library, and doctors' appointments. I should add that this is a considerate group. They always reschedule—usually around mealtime. Food

figures quite prominently in our interview meetings.

I've run errands for the people in my stories. I drive, and many of them don't. There are times when I know that the only way an interview will happen is if a quart of milk gets picked up, too.

Finally, like any other reporter, I dress for work. How I look, it turns out, conveys a lot to those I interview. No power suits or heels on this beat. Instead, it's "sensible" shoes ("Easy Spirit" wins hands-down), a sweater—no matter what the temperature—and always, a collapsible umbrella (you never know).

In a world where first impressions count, this is dress-for-success attire. No more, "Wouldn't you be more comfortable with a warm jacket, dear?" or, "Didn't you check the weather? You should know better." Now, I do. **JM**

AS MY PROSPECTIVE

SUBJECT SCANS

HIS OR HER APARTMENT

FOR TIDINESS,

I FIND MYSELF

VOLUNTEERING ALL

SORTS OF INFORMATION

ABOUT MY OWN DIRTY

LAUNDRY.



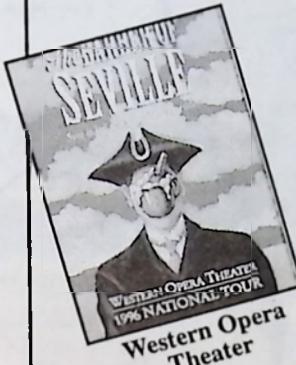
Rogue Valley
Symphony



Geno Delafose &
French Rockin' Boogie



James Dapogny's
Chicago Jazz Band



SEPTEMBER 22

Sunday 4:00pm

The Barber of Seville
"Figaro! Figaro! Figaro! Figaro!"

francisco OPERA CENTER'S

Western Opera Theater presents a new production of Rossini's *The Barber of Seville*, capturing the fun and grandeur of opera's most beloved comic masterpiece. Rossini entertains and enlightens us with audacious disguises, reckless schemes and some of opera's most effervescent melodies, as he tells the charming story of young love. An opera for the entire family.

\$14

OCTOBER 19

Saturday 7:30pm

Narada recording artists,
Tingstad & Rumbel

Eric Tingstad & Nancy Rumbel bring elements of the Seattle music scene with their unique blend of jazz and classical components, ethnic folk and progressive rock, creating original and innovative instrumental compositions.

\$10

JANUARY 12

Sunday 4:00pm

*Rogue Valley Symphony
Chamber Orchestra*
"A Winter Candlelight Concert"

The Yreka Community Theater shares its 20th anniversary with the Rogue Valley Symphony. This special Winter concert is played entirely by candlelight. A Sunday matinee in January to warm the heart.

\$10



YREKA COMMUNITY THEATER

810 N. Oregon St.

Yreka, California 96097

(916) 842-2355



MARCH 8

Saturday 6:00pm

*Geno Delafose &
French Rockin' Boogie
Cajun Dinner & Dance*

From Eunice, Louisiana, the Creole and Zydeco rhythms of the bayou and the cookin' of *New Orleans*, change the Community Center into a CAJUN Dance Hall — and CAJUN Dance Hall means food, too. The Delafose band is featured in John Sayles' critically acclaimed film, "Passion Fish."

\$20 Dinner & Dance —no host bar—
Advance ticket sales only

APRIL 12

Saturday 7:30pm

*James Dapogny's
Chicago Jazz Band*

In 1975

Jazz piano wizard James Dapogny founded his Chicago Jazz Band. Although he named the band after the robust Chicago style that is their native language, he designed this band to play other traditional jazz too — ragtime, New Orleans jazz and swing. After the concert, Dapogny and band will play in the Community Center just steps from the theater, for those wanting to dance before he heads back to the Windy City.

\$12

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

This month on the Classics, we celebrate local music-making with three weeks of featured works drawn from concerts here in the State of Jefferson. Beginning the week of September 9, all of the featured works on *First Concert* and *Siskiyou Music Hall* will be recordings made by JPR of the Rogue Valley Symphony, the Oregon Coast Music Festival, and Ashland's Chamber Music Concerts.

The NPR *World of Opera* presents Wagner's complete *Ring Cycle* this month, in a series of productions from Berlin with Daniel Barenboim conducting.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

This month on *Jazzset* with Branford Marsalis, a different artist's live performance is featured each week including the Milt Jackson Quartet, Branford and Ellis Marsalis, Count Bassie Revisited, and the Big Band Bird. Join us at 9pm on Wednesdays.

News & Information Service

KSJK / KAGI

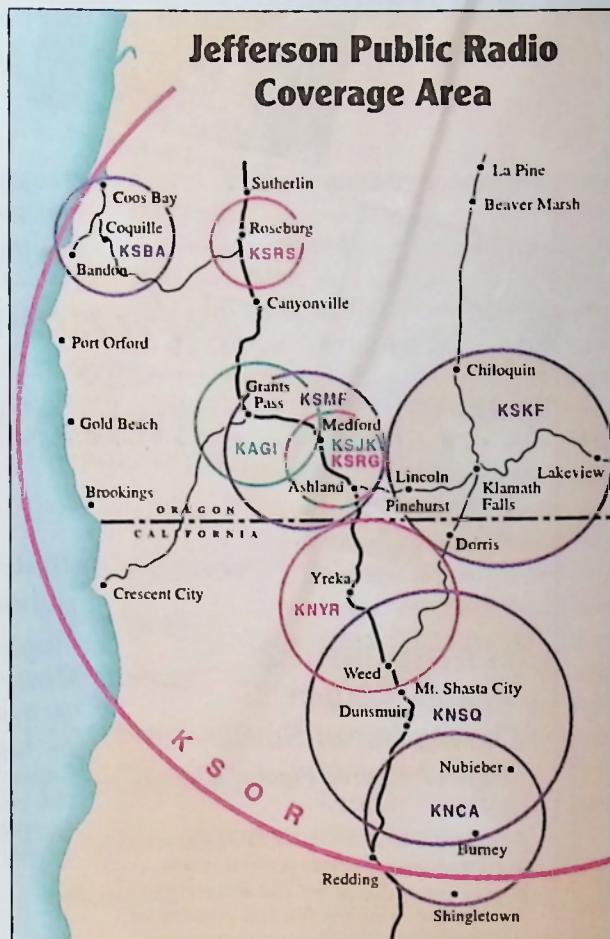
Don't know much about history? Politics? The economy? Russell Sadler's *Jefferson Exchange* is great for back-to-school priming on all the things you should know about the local scene. Weekdays at 9 am.

Volunteer Profile: Allison Zigich

Allison co-anchors the *Jefferson Daily* on Thursdays, as well as producing news features, gathering the news and weather, and other news department production tasks.

She came to Jefferson Public Radio after taking a class from JPR's news director Lucy Edwards—a class which inspired her to change her major at Southern Oregon State College to broadcasting, from a pre-med path. "I was absolutely hooked," she says. "Even though I'm not getting paid, it's one of the best jobs I've had."

Besides the news itself, she finds the atmosphere and people at JPR a strong attraction. "Everybody is just the nicest. I wouldn't want to be anywhere else."



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
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CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

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COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p>	<p>Milky Way Starlight Theater (Thursdays) Riverwalk (Fridays) 9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p> <p>N. CALIFORNIA STATIONS ONLY: 10:00 Living on Earth 10:30 California Report</p>	<p>6:00 Weekend Edition 10:00 Weekly Edition</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 World Café 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Monitor Radio 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Milky Way Starlight Theater (Thursday) Real Computing (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) Larry Josephson's Bridges (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 BBC Newshour 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888
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WETA-FM
PO BOX 2626
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PO BOX 410510
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WAMU
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WASHINGTON, DC 20016-8082
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CLASSICS & NEWS SERVICE

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KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Laurie Harper and Milt Goldman. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-8:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-3:00pm Concert Hour

Michael Roth hosts this series of concerts from Germany.

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

Sept 2 M Foss: American Sketches
 Sept 3 T Dvorak: Piano Quintet Op. 5
 Sept 4 W Elgar: Serenade for Strings
 Sept 5 Th Vivaldi: Concerto for Two Trumpets
 Sept 6 F Janacek: *Sinfonietta*

Performances by the Rogue Valley Symphony

Sept 9 M Sibelius: *Karelia* Suite
 Sept 10 T R. Strauss: *Till Eulenspiegel's Merry Pranks*
 Sept 11 W Brahms: "Tragic" Overture
 Sept 12 Th Saint-Saens: Cello Concerto
 Sept 13 F Rossini: Overture to *The Italian in Algiers*

Performances from the Oregon Coast Music Festival

Sept 16 M Vivaldi: Concerto for Guitar & Strings
 Sept 17 T R. Strauss: *Don Juan*
 Sept 18 W Wagner: Prelude to *Die Meistersinger*
 Sept 19 Th Pops Concert: Part I
 Sept 20 F Mozart: Overture to *Abduction from the Seraglio*

Performances from Chamber Music Concerts

Sept 23 M Beethoven: Piano Sonata Op. 2 No. 3
 Sept 24 T Haydn: String Quartet in D Op. 20 No. 4
 Sept 25 W Rossini: Sonata for Strings No. 5
 Sept 26 Th Albeniz: *Suite Espagnole* & Granados: *El Pelele*
 Sept 27 F Schoenberg: *Verklarte Nacht*
 Sept 30 M Brahms: Trio for Violin, Horn & Piano

Siskiyou Music Hall

Sept 2 M Copland: *El Salón Mexico*
 Sept 3 T Brahms: Violin Concerto
 Sept 4 W R. Strauss: *Sinfonia Domestica*
 Sept 5 Th Poulenc: Piano Concerto
 Sept 6 F Grieg: Violin Sonata No. 3

Performances by the Rogue Valley Symphony

Sept 9 M Stravinsky: *Petrouchka*
 Sept 10 T Mendelssohn: Violin Concerto
 Sept 11 W Haydn: Trumpet Concerto
 Sept 12 Th Beethoven: Triple Concerto
 Sept 13 F Tchaikovsky: Symphony No. 6 ("Pathétique")

Performances from the Oregon Coast Music Festival

Sept 16 M Mozart: Clarinet Quintet
 Sept 17 T Vivaldi: Sonata for Violin & Guitar
 Sept 18 W Mahler: Symphony No. 5
 Sept 19 Th Pops Concert: Part II
 Sept 20 F Mozart: Piano Concerto No. 25

Performances from Chamber Music Concerts

Sept 23 M Beethoven: String Quartet Op. 132
 Sept 24 T Schumann: Piano Quartet Op. 47
 Sept 25 W Schulhoff: String Quartet No. 1
 Sept 26 Th Bach: The Goldberg Variations
 Sept 27 F Tchaikovsky: *Souvenir de Florence*
 Sept 30 M Shostakovich: Symphony No. 1

HIGHLIGHTS

NPR World of Opera

From the Berlin State Opera, Wagner's *Ring Cycle*:
 Sept 7 *Das Rheingold*
 Sept 14 *Die Walkure* - Please note early start time: 9:30 am.
 Sept 21 *Siegfried* - Please note early start time: 9:30 am.
 Sept 28 *Gotterdamerung* - Please note early start time: 9:00 am.
 Cast includes: John Tomlinson, Siegfried Jerusalem, Deborah Polaski, Poul Elming, Gunter van Kannen, Ren Pape. Daniel Barenboim is conductor for all four performances.

St. Louis Symphony

Sept 7 Kolb: *All in Good Time*; Weber: Piano Co. Op. 11; Brahms: Symphony No. 3; Hindemith: *Symphonic Metamorphosis*. David Buechner, piano; Leonard Slatkin, conductor.
 Sept 14 Mozart: Symphony No. 41; R. Strauss: *An Alpine Symphony*. Marek Janowski, conductor.
 Sept 21 Beethoven: Piano Co. No. 4; Mahler, Symphony No. 5. Peter Serkin, piano; Leonard Slatkin, conductor.
 Sept 28 Wagner: Prelude and *Liebestod* from *Tristan und Isolde*; Beethoven: Symphony No. 2; R. Strauss: *Also Sprach Zarathustra*. Christof Perick, conductor.

St. Paul Sunday

Sept 1 The Mozartean Players. All Mozart program: Piano Quartet in g, K. 478; Variations on *Ah, vous dirai-je maman*, K. 265; Piano Quartet in E-flat, K. 493.

Sept 8 Emerson String Quartet. Webern: *Langsamer Satz*; Webern: Five movements for Strings, Op. 5; Bartok: String Quartet No. 3; Sibelius: String quartet in d, Op. 56.

Sept 15 Emerson String Quartet II. Schubert: Rondo D. 438; Dvorak: *Terzetto* for Strings Op. 74; Mozart: Quintet in D, K. 593.

Sept 22 Wind Musicians from the Saint Paul Chamber and Minnesota Orchestras. Mozart: Serenade No. 10, K. 361; Dvorak: Serenade Op. 44.

Sept 29 David Owen Morris, piano. Works of Schubert, Brahms, Davies, and Mayerl.

The Concert Hour with Michael Rothe

Sept 1 Respighi: 3rd Suite, "Ancient Airs & Dances"; Bruch: Swedish Dance, Op. 63 No. 1; Bruch: Co. for Clarinet, Viola & Orchestra; Mendelsohn: *The Legend of the Beautiful Melusina*.

Sept. 8 Debussy: Romance for Viola & Piano; V. Williams: *The Lark Ascending*; Britten: *The Young Person's Guide to the Orchestra*; Handel: Keyboard Suite No. 1.

Sept 15 R. Schumann: Intro. & Allegro for Piano & Orchestra, Op. 134; R. Schumann: Impromptu on a theme of Clara Wieck; C. Schumann: Romance No. 3; Brahms: Theme & Variations for Piano.

Sept 22 J.S. Bach: French Suite No. 5; Beethoven: String Quartet Op. 59 No. 2.

Sept 29 TBA



STATE FARM MUSIC HALL

Monday-Friday 7pm

Saturday 7pm

Sunday 6pm

on

CLASSICS & NEWS



SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Saturdays at 8am & Sundays at 10am

News & Information

confessin' the blues



Featuring
the Rich
Recorded
Legacy
of
American
Blues



Join host
Peter Gaulke

Sundays at 3pm on
JPR's Rhythm & News Service

THE FOLK SHOW



Join host
Keri Green as
she brings you
the best in
contemporary
folk music.

Sundays at 6:30pm

Rhythm & News

Rhythm & News Service

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KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Riverwalk: Live from the Landing

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



John Diliberto hosts Echoes Monday-Friday at 7pm on Rhythm & News Service.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Sept 7 Milt Jackson Quartet at Grant's Tomb
- Sept 14 Branford and Ellis Marsalis at Jordan Hall, Boston
- Sept 21 Count Basie Revisited at Carnegie Hall
- Sept 28 Big Band Bird at the Folly Theater in Kansas City

AfroPop Worldwide

- Sept 7 A History of Samba
- Sept 14 Fuji Extravaganza
- Sept 21 East Africa Roundup '96
- Sept 28 Crop-Over '96 in Barbados

Marian McPartland's Piano Jazz

- Sept 1 Johnny Costa
- Sept 8 Mose Allison
- Sept 15 Claude Bolling
- Sept 22 Joe Bushkin
- Sept 29 Eubie Blake

Confessin' the Blues

- Sept 1 Banjo & the Blues
- Sept 8 Duane Allman Learned and Played the Blues
- Sept 15 The Charlie Musselwhite Hour
- Sept 22 Cotton Pickin' Blues (James Cotton)
- Sept 29 Original & Remakes

New Dimensions

- Sept 1 More Than Skin Deep with Sara Halprin
- Sept 8 Leading the Mythic Life with Jean Houston
- Sept 15 Politics is Personal with John Vasconcellos
- Sept 22 Eco-Politics: The Natural Way with Karl-Henrik Robert
- Sept 29 Healing Naturally Through Ayurveda with Maya Tiwari

Thistle & Shamrock

- Sept 1 Solos and A Trio
- Sept 8 Hammer Out A Tune
- Sept 15 Pick the Banjo
- Sept 22 A Robust Tradition
- Sept 29 Silver Lining

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHILLED & SPICY AVOCADO SOUP

(serves 4)

1½ cup condensed skim milk (NOT sweetened condensed milk)
 2 cups low-sodium chicken broth
 1 lg. avocado, peeled & sliced plus 1 avocado, peeled & diced
 2 Tbsp. fresh lemon juice
 2 Tbsp. mild salsa
 2 Tbsp. fresh cilantro, chopped
 1 tomato, diced
 Extra cilantro
 Salt & Pepper

In a blender, puree milk, chicken broth, sliced avocado, lemon juice, salsa and 2 Tbsp. of cilantro until smooth. Salt and pepper to taste. Mix in diced avocado and tomato. Refrigerate until completely chilled. Serve with cilantro sprinkled on top.

Calories 9% (188 cal) • Protein 25% (12.7 g)
 Carbohydrate 4% (14.8 g)
 Total Fat 11% (8.7g) • Saturated Fat 7% (1.68g)
 Calories from: Protein, 27%; Carbohydrate, 31%; Fat, 42%.

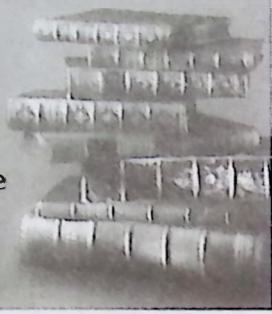
Want someone
to tell you
a story?

Selected Shorts

features some of this country's finest
actors reading short stories.

Recorded live at New York City's
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Tuesdays
at 9pm
on
Rhythm &
News Service



**confessin'
the blues**

Featuring
the Rich
Recorded
Legacy
of
American
Blues

Join host
Peter Gaulke

Sundays at 3pm on
JPR's Rhythm & News Service

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am Marketplace Morning Report

7am-9am The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m. Monitor Radio

11:00am-1:00pm Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY 51 Percent

Features and interviews devoted to women's issues.

THURSDAY The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm Pacifica News

National and international news from the Pacifica News Service.
(Repeats at 5:30pm)

2:00pm-3:30pm Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm BBC Newsdesk

5:30pm-6:00pm Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY People's Pharmacy

TUESDAY

Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY Tech Nation

THURSDAY New Dimensions

FRIDAY Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm

The Newshour with Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm BBC World Service

SATURDAYS

6:00am-7:00am Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

7:00am-7:30am Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am Sound Money

Bob Potter hosts this weekly program of financial advice.
(Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

YREKA, AT LAST! *From p. II*

Indeed, Yreka is not always easy to get to, even though it is only 50 minutes from Medford. But the Interstate 5 corridor from L.A. to Vancouver, B.C. has still proven to be a fertile artery to attract groups traveling between the major metropolitan areas. Bob Marshall recognized the natural stop-over potential of Yreka, halfway between Portland and San Francisco.

Over the years, he developed a performance series, *Yreka, At Last!*, to induce touring groups to enjoy the real Northern California. Among the numerous individuals and troupes which have appeared on the YCT stage include Chanticleer, The Billy Taylor Trio, Beau Soleil with Michael Doucet, Ballet Florida, Obo Addy, Arioso Wind Quintet and Lines-Contemporary Ballet. In its early career, and again recently, The Kronos Quartet played Yreka, as did the Turtle Island String Quartet and Poncho Sanchez. Marshall's extensive booking experience led to a job change and Grieninger, no stranger to the art scenes of Portland and Seattle, became YCT manager in 1993.

This year, under Grieninger's direction, the season's opening concert by Western Opera Theater will be followed in October with YCT's second program of the season. The show features Tingstad and Rumbel, an unusual instrumental group from the Seattle area, which blends jazz, ethnic folk, progressive rock and classical elements. Fans of the Paul Winter Consort have heard Nancy Rumbel's reed playing. Eric Tingstad is a pop and folk guitarist who had a string of recordings to his credit before teaming up with Rumbel. Since then, they have toured the U.S. and Mexico, and recorded at least eight albums.

Next, the theater celebrates Thanksgiving and Christmas holidays with a variety of regional and local events. The YCT professional presenting schedule resumes on January 12, with the Chamber Orchestra of The Rogue Valley Symphony under the baton of Arthur Shaw. This will be their popular Holiday Candlelight Concert, with no electric lighting on stage.

Then, on March 8, Geno Delafosse and French Rockin' Boogie bring a bit of the Louisiana bayou to the Community Center,

shakin' the walls with Zydeco rhythm. In a step away from conventional concert staging, the band will perform in a simulated Cajun nightclub set up in the big multi-room community center just steps away from the theater. A performance complete with dancing and Cajun food and drink suits the philosophy of Zydeco music and musicians; Delafosse says they play basically for dancing and feel most at home in a club atmosphere. Yet, far from a nightclub setting, the Delafosse band is featured in John Sayles' critically acclaimed film, *Passion Fish*. (With unusual stagings such as the



James Dapogny's Chicago Jazz Band

Cajun nightclub, Grieninger is trying to move away from the limiting concept of "proscenium" theater. Last year he presented an astronomer who took his audience outdoors to show them the stars.)

The final performance of the 1996-1997 Anniversary Series season is James Dapogny's Chicago Jazz Band on Saturday, April 12. The band, formed in 1976, specializes in authentic traditional jazz—music from the first 50 years of jazz history. They play turn-of-the-century ragtime, New Orleans and Chicago Jazz of the 1920's, and small band swing of the 1930's and early 40s. Dapogny, pianist and arranger, is backed by seven fine musicians. The musical expert opens the evening with a pre-concert talk on jazz and ends the session by moving band and audience to the Community Center for dancing.

Professional performances by nationally known artists are not the only thing that happens at the Yreka Community Theater. Among the many uses that have evolved over the last 20 years are: community theater and music concerts, chautauqua-style

CONCLUDED ON PAGE 29

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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JEFFERSON ALMANAC

Richard Moeschl

Exploring the Autumn Skies

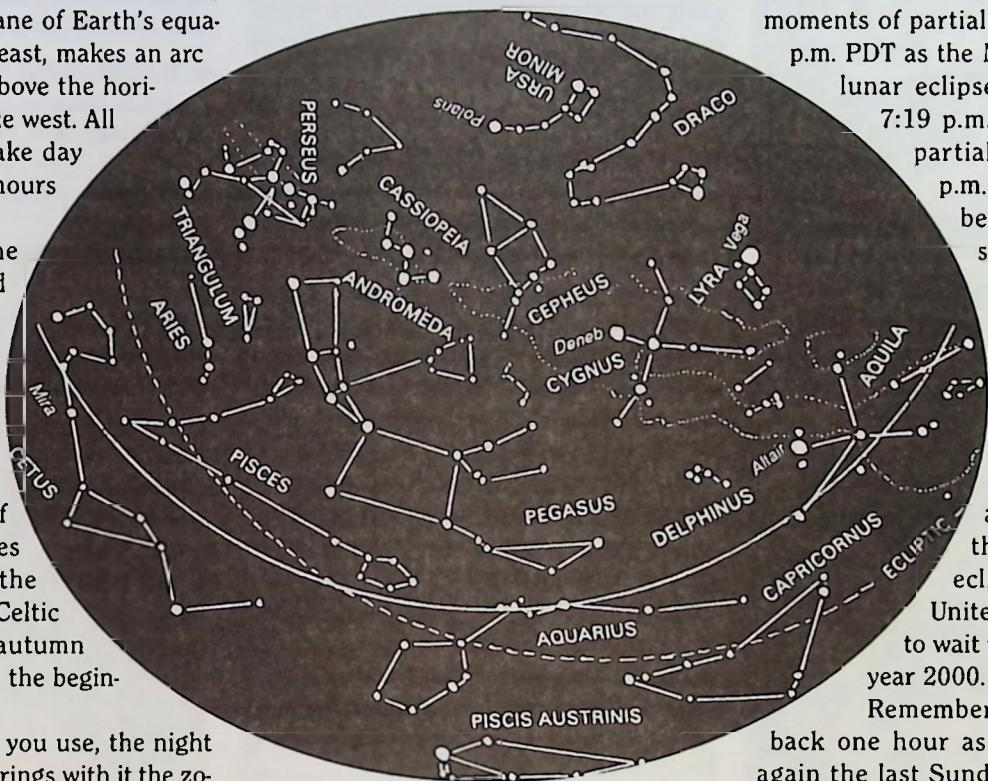
The night sky beckons as a new season is upon us. Autumn in the northern hemisphere begins officially with the Autumn Equinox on September 22. That's the day when the Sun, as seen from Earth, appears to cross the plane of Earth's equator. The Sun rises due east, makes an arc mid-high for the year above the horizon at noon and sets due west. All of this combines to make day and night each twelve hours long.

In ancient times, the Celtic people would have been enjoying autumn since August 1st. According to their calendar, the Cross-Quarter days in between the solstices and equinoxes mark the beginnings of the seasons, the solstices and equinoxes being the peak or middle. In the Celtic calendar, therefore, autumn ends November 1st with the beginning of winter.

Whichever calendar you use, the night sky at this time of year brings with it the zodiac constellations **Capricornus** (The Sea Goat), **Aquarius** (The Water Carrier), and **Pisces** (The Fish). These are among the twelve zodiac constellations which form the backdrop to the Sun as it appears to move through the year. Capricornus, Aquarius and Pisces have no bright stars to help you find them. On a clear night, see if you can trace Capricornus' smile shape low above the southern horizon. Find Aquarius by locating its little triangle of stars with one star in the center. The stars in Pisces stretch out in a long "V" shape with a loop at each tip.

The constellation **Pegasus** (The Winged Horse) is much easier to find. Just look for a giant square above the south-eastern horizon. The constellation **Andromeda** (The Chained Woman) is attached to the top left

corner of the square of Pegasus. This constellation is the home of the Andromeda Galaxy, the nearest galaxy to our own and one that you can see with your naked eye.



Our morning star is the bright planet **Venus**, shining in the pre-dawn sky with reddish **Mars**. Both planets are visible about an hour before sunrise. **Jupiter** is slowly leaving the night sky. You can see cream-colored **Saturn** all night below Pegasus and one of the two loops in Pisces. Beginning in October, elusive **Mercury** makes a brief appearance in the morning sky low in the east a half-hour before dawn.

If you enjoyed watching the Perseid meteor showers in August, check out the Orionid meteor showers which are on view from October 2-November 7. They peak with about 25 meteors zipping across the sky an hour on October 21, two days after the first quarter Moon. The Leonid mete-

ors are also visible from November 14-21. They peak with close to 10 to 15 meteors an hour on November 17, which is the day before the first quarter Moon. Viewing should be good this year for both showers. The best time to look for them is after midnight. Get your eyes accustomed to the dark and lie down, if possible, to get as much of the sky as you can in your field of view. It doesn't really matter which direction you face. Remember to stay warm.

The full Moon shining at sunset after the Autumn equinox is the "Harvest Moon." This year there will be a total eclipse of the Harvest Moon on September 26. Those of us on the west coast will only miss the first moments of partiality which begin at 6:12 p.m. PDT as the Moon is rising. The total lunar eclipse will take place from 7:19 p.m. to 8:29 p.m. and the partial eclipse ends at 9:36 p.m. The planet Saturn will be the bright "star" you see about four Moon diameters below and slightly to the right of the Moon. The eclipsed Moon will shine with a coppery glow as the shadow of the Earth passes across its surface. For the next total lunar eclipse visible from the United States you will have to wait until January 20, in the year 2000.

Remember to turn your clocks back one hour as standard time starts again the last Sunday in October, on the 27th. And while you're at it, take this star chart with you and "go out and let a little starlight into your life."

Richard Moeschl writer, educator, and author of *Exploring the Sky: Projects for Beginning Astronomers*, is the host of *The Milky Way Starlight Theater*, heard each week on the Rhythm and News service of Jefferson Public Radio. Richard's weekly commentary, "Waiting for the Mothership," can also be heard weekly on *The Jefferson Daily*.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale*, by William Shakespeare (through October 27); *Moliere Plays Paris*, translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (through September 22); *Arcadia*, by Tom Stoppard (September 24 - October 26); *The Darker Face of the Earth* by Rita Dove (through October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (through October 6); *Coriolanus* (through October 4); *Love's Labor's Lost* (through October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); *Cabaret Verboten*, translated and adapted by Jeremy Lawrence (through October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents the return of *The Mystery of Irma Vep* by Charles Ludlam. A British lord and his new wife, eccentric servants, werewolves, vampires, a mysterious intruder, an ancient Egyptian princess roused from her tomb—these and other characters are all played by just two actors in this quick-change tour-de-farce. The show can be seen September 20 through November 3, with previews September 18 and 19. Showtime is 8pm Thursday through Sunday as well as Sunday brunch matinees at 1pm. (541)488-2902.

◆ *The Barmy World of Alan Ayckbourn* will be presented by Ashland Community Theatre. September 27 and 28 at 8pm; a matinee on September 29 at 2pm. (541)482-7532.

Music

◆ Britt Festivals season concludes with jazz keyboardist Herbie Hancock on Sunday, September 1 at 7:30pm. Also performing is jazz trumpeter Mark Isham. Tickets are \$30, \$27 Reserved; \$20 Lawn; \$10 Children (0-12). (541)773-6077 or (800)882-7488.

◆ The 13th Annual September Music Festival will be presented at Westminster Presbyterian Church in Medford on Sunday September 8, 15 and 22 at 3pm. The programs will include a work of Beethoven and also the following: On the 8th, woodwind and piano works by Mozart, Beethoven, and Thuille. Performers include Rae Weaver, oboe; Clem Hutchinson, Clarinet; Sheril Kannasto, flute; Karen Basin, bassoon; Linda Harris, French horn; Cindy Hutton, French horn; and Eda Jameson, piano. On the 15th, violin and piano works by Mozart, Beethoven, Franck,

Kreisler, and Rachmaninoff-Heifetz. Performers include Michael Tenkoff, violin; and Eda Jameson, piano. On the 22nd, piano recital featuring works by Mendelssohn, Beethoven, Brahms, Rachmaninoff and Lizst. Donations will be accepted at the door. (541)482-8692.

◆ The Fourth Myrtle Creek Bluegrass & Arts festival will be held September 19-22, and will feature a wide variety of bluegrass entertainment and arts and crafts. Performers will include Grammy-nominee Rose Maddox, Prairie Stage, the Witcher Brothers, the Andy Rau Band, Past Due and Playable, the Sawtooth Mountain Boys, Sam Hill, and many others. Held in Myrtle Creek's Millsite Park, the festival costs \$20 in advance or \$25 at the gate, per person. Camping is \$10 per night. Single-day tickets are also available, and range from \$6-12. (541)863-3171 or (541)673-9759.

◆ The Ashland Folk Music Club will hold a benefit concert on Saturday, September 21 at 7:30pm. The concert takes place at the Unitarian Fellowship, 4th & C Streets in Ashland. Performers include: Murray Alan Higgins and his bagpipe band, the William



Vilma Silva (left, as Juliet) and Susan Corzatte (the nurse) in Oregon Shakespeare Festival's production of *Romeo and Juliet*.

Peddie Pipe Band; Seattle singer/songwriter Larry Murante; Lisa Spencer; Emy Phelps; Brooke Friendly; English and Scottish country dance troupe Triur Cailini, and others to be announced. Tickets available at Cripple Creek Music in Ashland, or by calling (541)482-4154.

Exhibits

◆ The Pacific Northwest is depicted in watercolors by William Winden, the paintings of Lisah Horner, and the sculpture of Michael Smiley at the Blue Heron Gallery in Ashland through September. A reception for the artists will be held on First Friday, September 6 from 5-7pm. (541)482-7762.

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

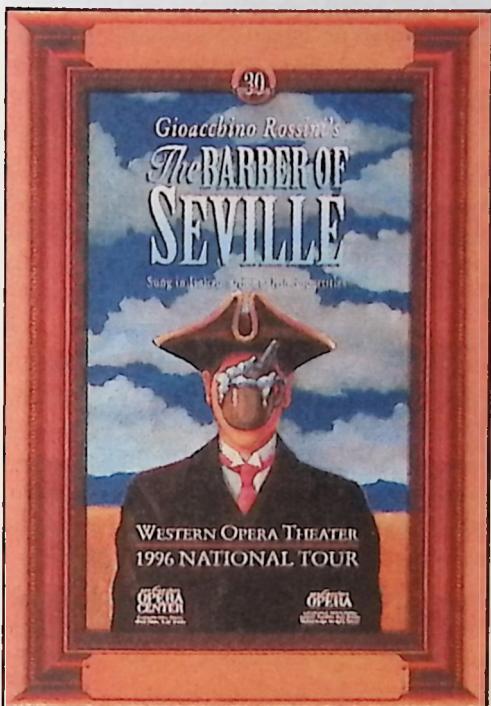
September 16 is the deadline for the November issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*.

◆ *Andy Goldsworthy: Stone Work in America* will be presented by the Schneider Museum September 26 through December 14. The exhibition will open on September 26 with a gala reception from 6-9pm. The museum will celebrate its tenth anniversary. Hours are Tuesday through Friday 11am to 5pm. First Friday of each month 5-7pm. (541)552-6245.

◆ *Adults Living with Mental Illness* is the theme illustrated at the Firehouse Gallery in Grants Pass in this mixed-media collection of visual and literary art work by adults who live through the perspective of mental illness. This exhibit is co-produced with Options for So. Oregon and includes artists living in Josephine and Jackson counties. First Friday Art Night Reception on September 6, 6-9pm. Exhibit through September 21. (541)471-3525.

◆ *Send in the Clowns!*, a juried exhibit of po-



Western Opera Theater presents *The Barber of Seville* at the Yreka Community Theater.

litical satire, will be on display at the JEGA Gallery & Sculpture Gardens, beginning September 6. The show will include paintings, drawings, sculptures, and more. Accompanying music, poetry and live skits will be presented at 7pm on the evening of September 6, as part of the First Friday Art Walk, which will take place from 5-8pm. (541)488-2474.

◆ The impressionist nature photography of Eric Alan will be on display during the month of September at the Plaza Cafe in Ashland during the month of September. Eric Alan's work has been featured in previous one-man gallery shows in Ashland and Eugene. (541)488-2233 or (541)482-4271.



Seattle singer-songwriter Larry Murante plays the Ashland Folk Music Club benefit.

Other Events

◆ Art classes will be held at the Blue Heron Gallery during September: Watercolor and Beginning Drawing with Cathy Egelston; Hand-built ceramics with C.J. Merriman. (541)482-7762.

◆ *Expose Yourself to Art* is the theme of the 34th Annual Auction and Art Event to be held at Rogue Valley Country Club this year on Saturday, September 21 and presented by Rogue Gallery and Art Center. (541)772-8118.

◆ The Second Annual Rogue River Roundup will feature cowboy poetry, music, art and gear, from September 19-22. Featured performers will include poets Waddie Mitchell, Paul Zarzyski, and many others. Musicians include Riders In The Sky, Don Edwards, Sons of the San Joaquin, and many others. Events will be held at locations in Medford and Ashland. (See main feature article for complete details.) (541) 552-6461.

◆ Environmentalist and author John Robbins will give a lecture on September 29 at 7pm at Ashland Hills Inn. Robbins is best known for his book *Diet for a New America*. His new book is *Reclaiming Our Health: Exploding the Medical Myth and Embracing the Source of True Healing*. For more information call (541)488-7916.

NORTHERN CALIFORNIA

Theater

◆ Western Opera Theater will present the comic masterpiece *The Barber of Seville* at the Yreka Community Theater, as the opening performance of the Yreka, At Last! performing arts series. The production of Rossini's classic play entertains and enlightens through audacious disguises, reckless schemes and effervescent melodies. September 22, 4pm. Tickets are \$14. (916)842-2355.

YREKA From p. 25

education lectures, high school music and theater performances, seminars and fund-raisers showcasing local and regional talent. For the first time last year, the Yreka High School Drama class met daily in the theater to emphasize the technical end of theater—encouraging vocational applications.

Among events scheduled for the coming season are a regional "dance plus poetry special" by local performers, visual art lectures, brown-bag noon discussions and two highlighted fund-raisers dedicated to refurbishing the theater and replacing the stage curtain.

As the YCT strives to build a loyal return audience, Grieninger cites a young man who drove from far down the Klamath River last winter to hear the String Trio of New York jazz ensemble. "This college student drove three hours through a raging snowstorm," he says, "just one of the many wonderful stories that come out of a rural performance venue."

Another story involves noted actor Anthony Zerbe. When he saw the box office sign, "POETRY ~ SOLD-OUT" for *Behind The Broken Words*, his extraordinary word play with Roscoe Lee Browne, he asked if he might take the sign with him as a happy souvenir of Yreka.

The morning after the performance, Carol Grieninger, Bob's wife and associate, did her part for YCT after driving Browne to the Rogue Valley airport. At the terminal they chatted for a few minutes, waiting for Browne's plane to be called. A small whispering crowd gathered, watching. When Browne entered the terminal to check his bags, an airport employee, obviously a TV fan who recognized the star, buttonholed Carol.

"What was Roscoe Lee Browne doing in Medford?"

"Oh, he wasn't in Medford," said Carol, "He was in Yreka!"

For a 1996-97 Yreka Community Theater Anniversary Season Brochure and tickets write: Yreka Community Theater, 810 N. Oregon St., Yreka, CA 96097 or call: (916) 842-2355.

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RECORDINGS

John Baxter

The Death of Jazz

I've been thinking recently about the death of jazz.

Don't get me wrong. In many ways, jazz in the '90s enjoys a popularity it probably hasn't seen since the '30s. Young jazz players by the dozens are signed every year by major record companies, and many of them make a decent living playing their music. Wynton Marsalis has turned *Jazz at Lincoln Center* into a major cultural institution. New festivals crop up around the country every year. New and reissued jazz CDs flood the market. Things ought to be pretty good.

But at least one set of vital signs—jazz's artistic vital signs—shows cause for alarm. In the past couple of months I've had several friends, all die-hard jazz lovers, lament that the drive and energy and—most importantly—the innovation seems to be gone from jazz. And in a recent interview in Option magazine, bassist Charlie Haden, who's been a part of some of the most innovative jazz music making in the last thirty years, says "I don't hear that much innovation from the young jazz musicians...I hear some good players, but not that much innovation. But I tell you, the alternative bands that are coming out of L.A. are playing some new music."

It's not supposed to be this way. Go back and read the invective Charlie Parker generated from Basie-era musicians when he hit the scene. Or what the be-bop generation said about Ornette Coleman (they weren't even sure he was even playing music). Or even what Miles Davis said as John Coltrane spun out of Miles' quintet into spectacular new orbits. The young players are supposed to innovate, to create a new sound, a new music—to be revolutionaries. That's not happening much anymore, and I wonder why.

Which leads me to speculate about the

artistic health of jazz. I wonder if what we know as contemporary jazz is soon destined to enter the artistic realm of traditional "Dixieland" jazz, and of European classical music; that is, an art which conserves the past, in which artistic expression is confined to narrow expressions of virtuosity, and slight variations in performance. In short, interpretation will take precedence over creative innovation.

The roots of this conservatism go back to the 1960s and 1970s. As jazz spun further and further out into extremes of free improvisation, players like Archie Shepp and Pharoah Sanders created nearly impenetrable walls of screaming saxophone fury, trying to continue, if not finish, the work of John Coltrane.

In the 1970s the jazz avant-garde began to fold in heavy influences of European modernism and took an already intellectualized music into higher dimensions of abstraction. Audiences took a hike.

The younger musicians, as younger musicians do, rebelled. But instead of forging ahead, their rebellion took the form of an artistic conservatism, as they looked back to the '50s for role models. And I think this is the key to jazz's current artistic coma. While these young players are technicians of great prowess, they are technicians. They play music that lacks the fire and innovation of their mentors and idols precisely because jazz's energy derives in part from the immediacy of its innovation. Many of these musicians don't seem to know innovation from sushi, at least yet.

Let me give an example. Last year, trumpeter Roy Hargrove, bassist Christian McBride and drummer Stephen Scott released an album of Charlie Parker tunes called *Parker's Mood* (Verve). It's a fine album. Hargrove's loving solos and the interplay between the trio are delightful. The

music pleases. But somehow this album fails to move me beyond that. Which leads me to wonder sometimes, why would I want to listen to this when I can listen to Charlie Parker and Dizzy Gillespie's interplay, music that was recorded when it was fresh and exciting and as sharp as a razor—and the musicians knew it?

As I listen to other young players like Joshua Redman, Terence Blanchard, Nicholas Payton, and a host of others, I hear wonderful technicians playing other people's music, wonderful technicians who don't know how to (or don't want to) speak for themselves. I can't imagine why I would now choose to listen to Joshua Redman instead of John Coltrane or Sonny Rollins—or Redman's father, Dewey, for that matter. I can't imagine why I would choose to listen to Nicholas Payton instead of Lee Morgan, or Terence Blanchard instead of Freddie Hubbard.

Still, I cling to hope. Cassandra Wilson has proved that fresh, new sounds can be made that will attract large audiences. Charlie Hunter's recent gig at Ashland's Buffalo Music Hall greeted the audience with urgent, vital music crackling with energy. And there are other young musicians making innovative music: Steve Williamson, a tenor saxophonist with a huge, fiery sound; trumpeter Graham Haynes (son of drummer Roy Haynes); the toweringly gifted pianist Marilyn Crispell; the Jazz Passengers (occasionally fronted by the now post-new wave chanteuse, Deborah Harry); the Either/Orchestra; and the amazingly talented and deep bench of Bay Area players on Jon Jang's Asian/Improv record label to name but a few.

Of course, many of the greats continue to create. Ornette Coleman, Sonny Rollins, Randy Weston, Andrew Hill, Steve Lacy, Cecil Taylor and Pharoah Sanders all have made new recordings in the past few years. Perhaps their music will find new listeners.

But it's a strange world in which the elder statesmen of jazz are far out in front, and the young players cling to the past, where Charlie Haden would rather play with L.A. alternative rock bands than with young jazz musicians. A strange world, indeed, where a shiny new high-tech CD by a handsome young player fronting a virtuoso band can't hold a candle to a thirty year old slab of vinyl by Art Blakey. IM

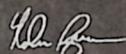
John Baxter is Jefferson Public Radio's Program Director.

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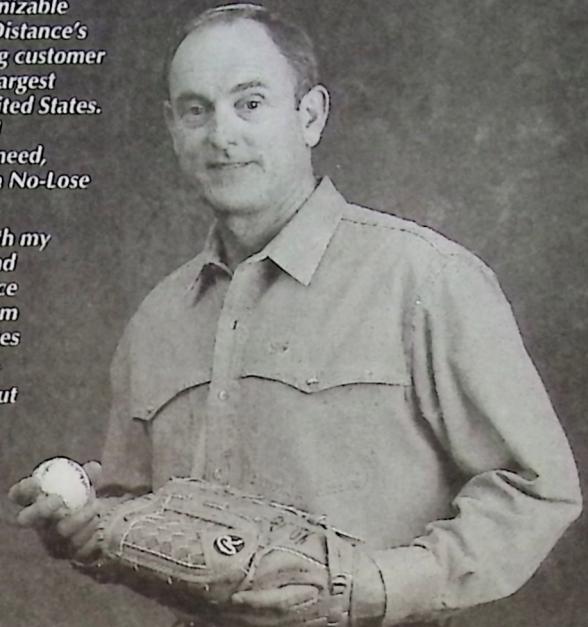
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COMPACT DISCOVERIES

Fred Flaxman

The Crossover Craze

My favorite American "classical" composer is George Gershwin. He was the first "crossover" composer and, to me at least, the best. He wrote great long-form music based in jazz and the blues, using beautiful, original melodies; breathtaking, original harmonies; vitally original rhythms. The results—a Gershwin sound that is unique and compelling.

I wish Gershwin had written more, but his success-to-failure ratio can't be beat by composers who lived twice as long and who wrote ten times as much. The only long work by Gershwin I have ever heard that I didn't care to hear again was an opera called "Blue Monday."

There have been many other composers since the end of Gershwin's all-too-brief life who have tried to cross over from popular and jazz to "serious" music, as well as some classical musicians who have experimented in the other direction. Judging by the large number of new releases devoted to crossover composers and artists which have come out recently, it seems we are undergoing a crossover craze. I welcome it with open ears!

Lights, Action, Music!

My first choice of the new batch is a French CD imported by Qualiton called *Lumières: Messe Baroque du 21^e Siècle* (*Lights: Baroque Mass for the 21st Century*) by Jacques Loussier. Loussier, who once served as the piano accompanist for Charles Aznavour, is best known for his *Play Bach* recordings of the 1960s and early '70s in which his trio jazzed up many of the works of the famous baroque composer. The best of *Play Bach* is available on a CD called, believe it or not, *The Best of Play Bach*, recorded digitally in December

1984 on the Chrysalis label.

The Loussier *Mass* is highly rhythmic, reminiscent of Carl Orff's *Carmina Burana*. It mixes baroque treatment with romantic melodies and modern jazz and rock beats—and it all works together beautifully. This is the best new contemporary composition I have heard in a long time.

66

IF THIS CROSSOVER CRAZE
CONTINUES MUCH LONGER,
I'LL SOON BE WRITING ABOUT
THE STING SYMPHONY, THE
KISS CONCERTO OR BETTE
MIDLER'S MIDSUMMER
NIGHT'S DREAM.

of course, but the program notes do not provide the text.

Loussier said that his 1986 work was the result of his own pagan impulses, the expression of his own personal philosophy. "I wanted those who hear *Lumières* to feel uplifted, even the non-believers. I wanted to write music which would exalt the spirit and bring people nearer to God." Well I'm one non-believer who felt uplifted, though I don't know about being any closer to God. I highly recommend this CD in any case!

To Hope: A Celebration

I'm less enthusiastic about Dave Brubeck's *To Hope: A Celebration—A Mass in the Revised Roman Ritual* which has just been issued on Telarc, although I enjoy this piece in parts. *To Hope* exhibits much of the same vitality and rhythm as the Loussier work, with even more of a popular/jazz influence. But the melodies do not reflect Brubeck at his best.

Part of the problem: Can any mass, even

a celebratory one, sound serious which makes you want to dance? There may be an incompatibility between the nature of a mass and the nature of jazz, and this is much more evident in the Brubeck than in the Loussier. The parts of *To Hope* which are less jazzy and more traditional also seem less original and more boring.

The Dave Brubeck Quartet is featured in this recording, with Dave himself on piano; Bobby Militello, Saxophone; Jack Six, bass; and Randy Jones, drums. Russell Gloyd conducts the Cathedral Choral Society Chorus and Orchestra. The soloists are Shelley Waite, soprano; Mark Bleeke, tenor; and Kevin Deas, bass-baritone. Samuel Bonds leads the Duke Ellington School of the Arts Show Choir.

I don't know how moved you will be by *To Hope*. But it sure affected the composer. Brubeck decided to become a Catholic as he was completing the composition.

Across Your Dreams

Another new Telarc release features opera star Frederica von Stade singing the music of Dave and Chris Brubeck. It is called *Across Your Dreams* and includes son Chris on trombone, electric and acoustic bass, and piano; as well as Dan Brubeck on percussion. Wife Iola was responsible for some of the lyrics, as were Bill Crofut, Susan Dias and Alastair Reid. In addition to the beautiful voice of von Stade, vocalists include Jenny Elkus, Bill Crofut, Chris Brubeck and Joel Brown.

This CD makes for very pleasant listening. It presents a new vocal version of one of Dave's most famous compositions, *Blue Rondo à la Turk*, as well as other familiar instrumental Brubeck tunes set to words.

Stories of the Danube

Joe Zawinul, one of the founders of the jazz-rock group Weather Report, has written his first symphony, a programmatic work called *Stories of the Danube*, just released on Philips.

A collection of ten movements, the music follows the course of the Danube from its source to its end in the Black Sea. This piece, too, consists of a wide variety of stylistic elements—from romantic and modern, through folk and world music, to waltzes, new age and jazz. But none of it works for me.

As we approach the Black Sea, there is more and more Arabic-like chanting, which I find hard to take, as appropriate as it

SPOTLIGHT *From p. 13*

drawings and studies, and works made by combining earth with ice or snow that melts to mark the page.

Flow of Earth, a thirty-minute documentary on the artist produced by the BBC, will run continuously during the exhibition, giving visitors the opportunity to hear Goldsworthy speak about his work and to witness the excitement of his working process. Additionally, wall panels will feature excerpts from his writings in *Stone*. (For further insight into the artist's work, several recent books include *A Collaboration with Nature*, *Hand to Earth*, *Touching North and Ice and Snow*.)

This exhibition is part of the first touring exhibition of Goldsworthy's work within the United States. It was organized by Cheryl Haines and Mary Sabbatino of the Haines Gallery in San Francisco. His work has been the subject of several museum surveys in Japan and in Europe; in January 1995, the San Jose Museum of Art presented his first major survey in the U.S.

The Schneider Museum of Art's plans for future growth will be revealed at this ex-

hibition's opening on September 26. Greer Markle, the Museum's director, staff, volunteers, board and Friends of the Museum are grateful for all the support received in its remarkable decade of growth, which has helped the museum bring into focus diverse, multicultural and multiethnic programs and exhibitions.

Andy Goldsworthy: Stone Work in America is part of that challenging and stimulating process, offering us in its strength, movement, change, and contrast, the counterpoint in our own multi-layered lives.

The Schneider Museum of Art is located on the campus of Southern Oregon State College, Ashland, Oregon. Museum hours are 11 a.m. to 5 p.m. Mondays through Saturdays. The Museum is also open from 5 to 7 p.m. for First Friday of the Month Art Walk. Opening Reception for Andy Goldsworthy: Stone Work in America is September 26, 1996, from 6 to 9 p.m. The public is invited. (541)552-6245.

IM

might be to the score. The section called "Unknown Soldier" uses voice recordings from World War II, which comes off as gimmicky and distracting. Good concept, I'd say, but I had to force myself to put this CD on more than once.

Nevertheless, keep 'em comin' and I'll keep a' listenin'. If this crossover craze continues much longer, I'll soon be writing about the *Sting Symphony*, the *Kiss Concerto* or *Bette Midler's Midsummer Night's Dream*.

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THEATER REVIEW

Alison Baker

Romeo and Juliet

By William Shakespeare

Directed Rene Buch

Musical Director John Dunkerley

At the Oregon Shakespeare Festival

Through October 6

When the Franco Zeffirelli film of *Romeo and Juliet* came out, not so very long ago, I was just about Juliet's age. My parents took me down to see it at the Strand Theatre—an odd and thrilling event, probably on a school night. Afterwards, as we drove home through the snowy midwestern streets, my father commented, "The actress who played Juliet looked a little bit like Alison."

Those of you who have forever imprinted on the canvas of your minds the astonishing beauty of the young Olivia Hussey may suspect that Daddy had laced his popcorn with something more imaginative than melted butter. But in a flash I could see it! If my face had been a little more oval, my eyes blue, my hair black, my smile more breathtaking, my laugh more infectious; if I had not worn glasses; if I had not been terrified of public performance—in short, if I could have played Juliet, I could have played Juliet. I have felt a personal connection with *Romeo and Juliet* ever since.

I have also had a rather fixed idea of how *Romeo and Juliet* should be produced: lavish and beautiful Elizabethan dress, a cast of thousands, dusty, sweaty sword fights, music and dancing. Which is why I was trepidatious about the Oregon Shakespeare Festival production, which reportedly featured no colorful costumes, no pageantry. A recipe for boredom.

Au contraire. The performance was riveting. Romeo (Michael Salazar) and Juliet

(Vilma Silva) are both dressed in white throughout, the rest of the cast in shades of black, white and gray; the set is empty but for an occasional bier and a sort of curtain of long metal pipes; and much of the action is stylized, a choreographed rendering of swordplay, love-making, dancing. The actors bear the full weight of audience attention without much support in the way of costumes, scenery or props.

“

THIS PRODUCTION IS A
STRANGE PHENOMENON.

THE PLAY MOVES SO SWIFTLY
AND THE ACTION IS SO
INTENSE THAT WE ARE
CARRIED ALONG TOO FAST TO
LINGER OVER FAMILIAR LINES.

As a result the language itself is the star of the show. Shakespearean language can be difficult to understand sometimes, and often the action on-stage serves to clarify what has been said. In this production, though, the actions on the stage—slow-motion swordfights, the outstretched hands of

Romeo and Juliet—take a back seat to the words.

The production reflects the play's structure; it's a straightforward tale with, essentially, a single story line, the love, life, and death of two very young lovers. Unlike many Shakespearean plays, this one has no subplot, no love affair between minor characters to contrast with the major one. Comic events occur as part of the main plot; clownish characters—the Nurse, Peter—have no lives of their own. Nothing occurs to slow the forward movement of the play.

The action is quick, quick—Romeo sees Juliet and is smitten, Juliet perceives Romeo's attention and is instantly afame. In this play—and this is said to be a true ren-

dering of the contentious, violent society of Shakespeare's time—no one ever stops to reflect, except perhaps the Prince (John Rensenhouse); tempers flare, swords are drawn, a father is immediately furious when his daughter dares to go against his will.

The movements of Romeo and Juliet as they approach each other are almost ballet-like. The relationship between Juliet and her Nurse (Susan Corzatte) is the opposite—it is all physical, a sensuous closeness that is abruptly severed when the Nurse advises Juliet to take the "adult" path of expediency—to marry Paris (Steve Cardamone) despite her existing marriage to the banished Romeo. Juliet is horrified at her new vision of the adult world.

The young Romeo and Juliet are not prone to tragedy—as, say, Hamlet is. They are carefree, excited children. Love and marriage are thrilling adventures; but immediately after they marry, the adult world swoops down upon them with a vengeance. The shocking, undreamed-of deaths of Mercutio (Shawn Galloway) and Tybalt (Tyrone Wilson) bewilder and horrify them; Juliet's formerly doting father (Dan Kremer) tyrannically threatens to disown her if she refuses to marry Paris; even her Nurse is suddenly not what Juliet had thought her all these years. Romeo and Juliet are thrust out on their own.

This production is a strange phenomenon. With no fancy extras, our attention is perforce focused on the language, but, paradoxically, any sense of ornament is gone from the language, too. The play moves so swiftly and the action is so intense that we are carried along too fast to linger over familiar lines; the rich jewel in the Ethiope's ear, the rose by any other name, the lack of any friendly drop to help me after, all rush past in the stream of great tumultuous events.

It is an excellent production, and well worth seeing. At the intermission I overheard an audience member in the beer line say that the stylized action—in particular the balcony scene, which lacks the balcony—"...might be okay for adults, but kids would be confused." Maybe; but I think he doesn't give kids enough credit. Who is it, after all, who spends much of the day fighting with minuscule space warriors, riding in imaginary trains, and speaking on the telephone in the voices of people who aren't there? Not the dull dude waiting for beer. I wonder what he sees in his little daughter's face. ▀

Alison Baker lives in Ruch, Oregon.

POETRY

Song: Notes Toward A Theory of Perception

BY JOSEPH DUEMER

It takes an effort of imagination
to hear music, or even voices, in this
water coursing over cold granite boulders

as round and heavy as planets.
Let the river stand for everything
we'll never understand. Perception

is seduction: a woman and man undress
in a room in a city neither of them knows—
They have never felt anything like this before.

It is easy to slip into those spaces
between the cloudy probabilities
of matter. Their bodies

pump out rock & roll—they are making
the story again about this world
as the species sees it, certain

wavelengths of light making sense,
the rest a welter of invisibles. Their sweat
leaves angels on the snowy sheets,

which stretch away for acres
in all the directions of curved space.
That was beautiful, the woman says,

inventing aesthetics;
You ain't seen nothing yet, says the man,
inventing the blues.

Joseph Duemer, who read in the Rogue Valley in April, lives in Potsdam, New York. He is co-editor of *Dog Music*, an anthology of contemporary poems about dogs and people, and has written a number of books of poems, including *Customs* and, most recently, *Static* (Owl Creek Press, 1996), from which this poem is taken.

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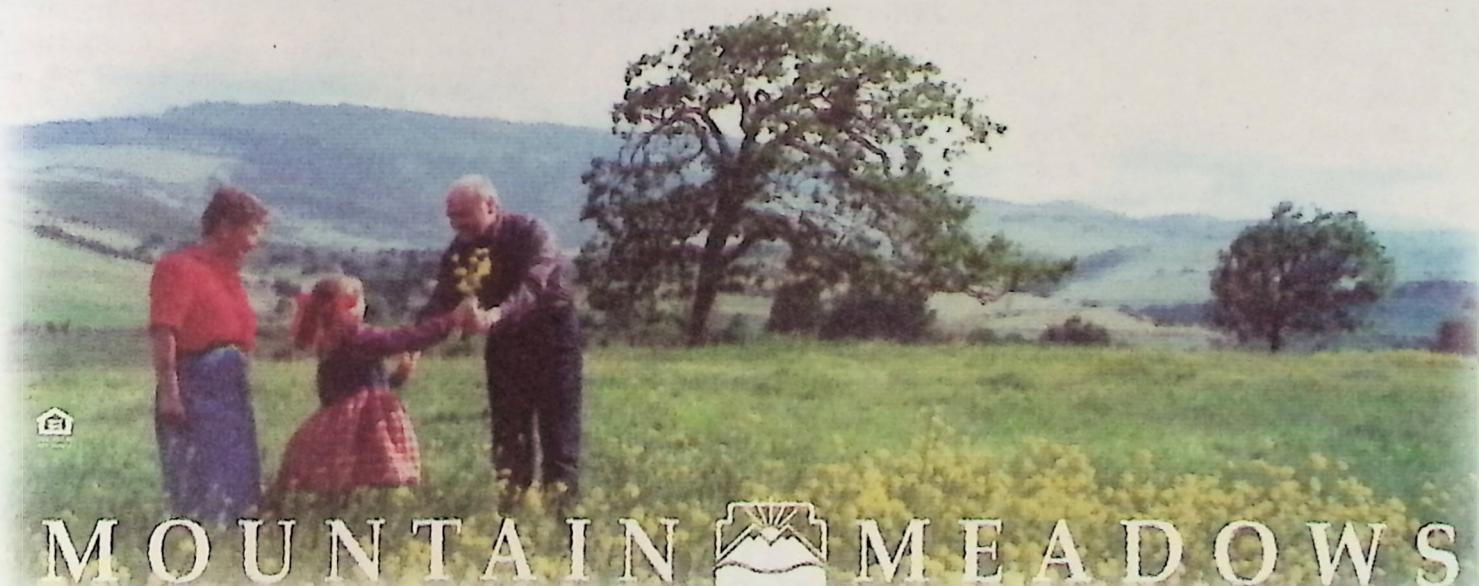


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